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Weekly Review OF THE World's Music

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VOL. LXXIV—NO. 13

NEW YORK, THURSDAY, MARCH 29, 1917

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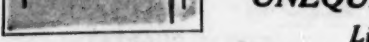
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AMERICAN SOPRANOS FOR THE METROPOLITAN

Engagement of May Peterson Announced—Anna
Fitziu's Engagement Rumored

It is announced that May Peterson has been engaged for the Metropolitan next season. She will appear in certain operas of her repertoire, among them "La Traviata," "La Bohème" and "Lakmé." Miss Peterson, who was born in Wisconsin, is a lyric soprano with the ability to sing coloratura as well. Most of her study was done abroad, in Italy, in Berlin, and finally under Jean de Reszke at Paris. She began her stage career with guest appearances at various of the French provincial theaters, and just before the war had become a member of the company of the Opéra-Comique, Paris, making her debut at that house in the role of Lakmé.

It is reported that Anna Fitziu, soprano, also has been engaged. Miss Fitziu, it will be remembered, has already sung with the company, having been specially engaged for "Goyescas," the Spanish opera by the ill-fated Enrique Granados.

FAMOUS ITALIAN OPERA SINGER DIES

Augusteo Brogi Renowned Both as Baritone and Tenor

Augusteo Brogi, one of the famous veterans of the Italian stage, died on the eighth of January at his home in Florence. Brogi was born at Sesto Fiorentino, near Florence, in 1846. He appeared first locally as a concert singer with such success that he was engaged for opera and made his debut on December 26, 1868, at the Teatro Pagliano—now Verdi—Florence, in an opera called "La Contessa d'Amalfi." From the very beginning he was successful and went from one large theater to another in Italy. He also appeared in many cities outside of Italy, among them Petrograd, Buenos Aires, Rio de Janeiro, Vienna, Warsaw, Berlin, Madrid, Copenhagen, Stockholm, Paris, Moscow, Lisbon, Odessa and Kiev. In all, his professional life extended over thirty-two years and he sang in seventy-eight operas. A most remarkable point about his career was that, after singing the first eighteen years of it as a baritone, he became a tenor, his roles being divided between the two voices—forty-eight as a baritone and thirty as a tenor.

Gounod's "Mors et Vita" at the Metropolitan

For the benefit of the Franco-American Committee of the Conservatoire Nationale de Musique de France, founded by Whitney Warren, a special concert will be given at the Metropolitan Opera House, on Easter Sunday evening, April 8, at 8.15. The Gounod oratorio, "Mors et Vita," will be sung for the first time in New York by Mmes. Rappold and Braslau and Messrs. Botta and Whitehill, assisted by the entire Metropolitan Opera House chorus and orchestra under the direction of the Comte Eugene d'Harcourt, who has come to America especially for this event. The Comte d'Harcourt is a well known French composer and was entrusted by the French Government with a musical mission to the United States at the San Francisco Exposition. Among his works is the opera, "Torquato Tasso," and the "Neo-Classique Symphony," by which he is best known in this country.

Metropolitan Repertoire, Week of April 2

Monday, April 2, "The Canterbury Pilgrims"; Wednesday, April 4, "Lakmé"; Thursday, April 5, "Aida" (Muzio, Caruso, Amato); Friday, April 6, afternoon, "Parsifal"; evening, "Tosca" (Farrar, Martinelli); Saturday, April 7, afternoon, "Rigoletto" (Barrientos, Caruso); evening, to be announced. The Sunday evening concert, April 1, will have as soloists Muzio, Amato and Didur and there will be four choral numbers by the Metropolitan Opera House chorus.

Barrientos Re-engaged at Metropolitan Opera

Mme. Barrientos, the Spanish coloratura soprano who completes her second season at the Metropolitan Opera House this year, has been re-engaged for her third successive season. Among the operas in which Mme. Barrientos has appeared are "Rigoletto," "Lucia," "Barber of Seville," "Pêcheurs des Perles" and "Lakmé."

The Caruso Concert Tour

Plans for the tour of Enrico Caruso, in conjunction with the Cincinnati Symphony Orchestra, under the direction of Dr. Ernst Kunwald, have just been announced. Three cities have been sufficiently fortunate to secure an engagement of the tenor and the orchestra. These are Cincinnati, where they will appear Tuesday evening, May 1, in Music Hall; Toledo, where a concert will be given May 3 in the Terminal Building, which seats over 5,000 people, and in Pittsburgh, May 5, when the tenor and orchestra will appear in the new Scottish Rite Mosque, the seating capacity of which is also over 5,000 people. A particular element of interest is added to Caruso's ap-

pearance from the fact that for the first time in his career he will sing with a symphony orchestra. The concert itself will be strictly symphonic in character. Caruso as soloist will sing three arias.

PATERSON MILL GIRL TO SING WITH JOHN MCCORMACK

Clarissa Zomerdyk Chosen as Local Soloist for
Approaching Festival

It reads exactly like a romance, the story of Clarissa Zomerdyk, the Paterson girl who has been chosen to appear as contralto soloist at the music festival to be held next month in that city. Miss Zomerdyk was born in Paterson, and after being graduated from Our Lady of Lourdes parochial school, went to work in a mill. She spent her days there, but every spare moment she found was devoted to the cultivation of her remarkable vocal gifts. That this was time well spent is shown by the fact that Miss Zomerdyk was chosen from among fourteen contestants, most of them daughters of well-to-do people with plenty of time and money to devote to the cultivation of their voices, because of her excellent range, firm tone and almost perfect enunciation. And when this gifted and persevering young woman makes her appearance on the program with John McCormack that occasion undoubtedly will mark only the beginning of the fulfillment of her dreams.

Leroy Arthur Sheetz Becomes Vice-President of Winton and Livingston, Inc.

Announcement has been made that Leroy Arthur Sheetz has accepted the vice-presidency of Winton and Livingston, Inc., concert management, Aeolian Hall, New York City. Mr. Sheetz comes from Indiana, is a graduate of the



LEROY ARTHUR SHEETZ.

University of Michigan, class of 1910, and after four years spent abroad in post-graduate studies at the Universities of Leipzig and Berlin in Germany, and the Sorbonne in Paris, returned to America in the fall of 1914 to assume charge of college work for the Carnegie Endowment of New York City. From his highly successful career with the Carnegie Endowment, which has taken Mr. Sheetz into every important city of the United States, he has been lured by his old college friend, Victor Winton, president of Winton and Livingston, Inc., to enter the musical field, a move which was only consummated by Mr. Winton after negotiations extending over several months.

In speaking last week of the new member of the firm, Mr. Winton laughingly referred to his first managerial association with Mr. Sheetz. It was on the occasion of a certain minstrel show given by the American colony in Leipzig, Germany, during the winter of 1912. It appears that not only were Messrs. Winton and Sheetz, then very unsophisticated students in Germany and impresarios de luxe for the minstrel extravaganza, but that they wrote the book and music, staged the performance and collected the money at the door. A peculiarity of the performance—one which is safe affirm no Broadway manager will see fit to imitate—was that the second act had never been rehearsed previous to the opening night. As a consequence Mr. Sheetz hit upon the expedient of tacking the manuscript of the act on the back of a pump at the rear of the stage, and at frequent intervals during the course of the scene, while Mr. Winton fiddled from in front of the boards to the delight of the audience, the

WORCESTER'S SIXTIETH MUSIC FESTIVAL PLANS

New Grainger and Hadley Works

From October 1 to 5 the Worcester (Mass.) Music Festival will celebrate its sixtieth birthday, and in order to make this anniversary year memorable, the board of government of the Worcester County Musical Association has been making extensive plans. Henry Hadley was commissioned to write a choral work especially for this festival, and he selected for the text the "Ode to Music" by Dr. Henry van Dyke, who has added a new strophe called "War" especially for this event. This work will be given its first performance under the direction of the composer, and on the same program Percy Grainger's "Marching Song of Democracy" will also be given its first performance. Saint-Saëns' "Samson and Delilah" will occupy one program, the soloists including Louise Homer as Delilah.

Under the splendid direction of Dr. Arthur Mees, the chorus is making preparation to repeat their former successes. The sixty players from the Philadelphia Orchestra, who made such a markedly favorable impression at the festival two years ago, will again appear. Thaddeus Rich, of that organization, will act as associate conductor.

Among the soloists are several who have established themselves firmly in the regard of festival audiences by their excellent work in former years. These include Marcella Craft, soprano, who created a furore at her first Worcester appearance last year; Theo Karle, tenor, who also made his first appearance last year; Olga Samaroff, pianist, who appeared at the festival of 1906; Thaddeus Rich, violinist, whose brilliant playing at the festival two years ago scored a tremendous success; and Wadsworth Provandie, baritone, who also appeared two years ago. The remaining soloists will be Inez Barbour, soprano; Margaret Abbott, contralto; Arthur Hackett, tenor; Vernon d'Arnalle, baritone; Albert Edmund Brown, baritone, and Hans Kindler, cellist.

Bracale Opera Will Not Sing in California

Owing to the extension of its stay in Cuba, it will be impossible for the Bracale Opera Company to return to the United States for the season projected in California. In consequence plans for this have been abandoned.

Fritzi Scheff in New Venture

A former grand opera and comic opera prima donna, Fritzi Scheff (at one time with the Metropolitan Opera Company), has signed a contract to appear in a revue to be called "Fritzi Scheff's Revue." The production will be made at a Broadway restaurant.

Lyford Concerto Wins Prize

Ralph Lyford, of the Cincinnati Conservatory of Music, has been awarded first prize for his piano concerto by the National Federation of Musical Clubs.

members of the cast pilgrimaged to the pump up stage where Mr. Sheetz read them "their parts." So skillfully, it is said, did Mr. Sheetz handle this very delicate business that the second act moved with a snap and vivacity which was not greatly in evidence during the grand opening number, when, as Mr. Winton confesses, the troupe of amateur performers were as "badly scared" as the man in the "Bear story."

Another incident of this really remarkable minstrel show—probably the first and certainly for some time the last performance of its kind in Germany—was the "colossal" interest evinced by the Germans in American negro dialect. It is said more than 200 German students of phonetics from the University of Leipzig paid their "zwei mark" to hear the "schreckliche nigger speech." Even a very fine and dignified professor of languages journeyed to the performance when, with profound *mein*, he attentively followed the dialogue on the stage. It is amusingly related by Americans who were members of the professor's classes that for the next two weeks he prefaced every lecture with an American negro joke told with a most pronounced Teutonic accent, a combination which as a rule brought shrieks of laughter from many of his pupils.

Another peculiar happening of Mr. Winton and Mr. Sheetz's first experience in the show business was that their activities brought them into intimate contact with the German police. The minstrel show was given on the evening of the birthday of the good American patriot, George Washington. As an extra inducement for the American colony, Messrs. Winton and Sheetz placed an English advertisement in the German papers, in which, as was most natural, Mr. Washington was lauded as a "defender of democracy and liberty." The combination of words written in English in a German paper was too much for the nervous Leipzig police, who forthwith summoned the two entrepreneurs to detective headquarters, where, after a most grilling examination, it was soon found the minstrel show contained no inflammatory material derogatory to German autocracy.

After a six months' booking and business trip to the Pacific Coast, which started March 20, Mr. Sheetz will return to New York City to take up the duties of his office at the headquarters of Winton and Livingston, Inc., Aeolian Hall.

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Vida Milholland to Concertize

Vida Milholland, the young American soprano, whose recital in New York last season was one of the brilliant events on the social calendar, has been especially engaged as soloist to go on tour with the Brand from the Trenches, which is due here from Europe almost any day.

Since the death of her sister, Inez Milholland Boissevain, Miss Milholland has been in retirement. However, after she had been assured that there was to be nothing military about the engagement, and that it was solely for the purpose of raising funds for the war sufferers as well as



VIDA MILHOLLAND,
Soprano.

giving financial aid to the members of the company, Miss Milholland accepted. The tour will be a transcontinental one and will cover a period of twelve weeks. This young singer possesses a voice of natural beauty. In quality and range it is rich and of wide scope. She sings with delightful style and instantly charms her hearers, and has sung with unusual success in a number of cities outside of New York. During the early part of the summer, she made a very favorable impression at Willow Grove, N. J., where she appeared as soloist with Wassili Leps' Orchestra. It is expected that Miss Milholland will continue concertizing after the termination of the tour with the Band from the Trenches.

Cincinnati Conservatory Events

Two events of interest took place March 12 and 13, for the Conservatory of Music of Cincinnati. Monday, March 12, Minnie Tracey, of the faculty, gave a lecture at the Conservatory of Music. Her subject was Scandinavian and Russian Music, and its influence on the Modern French School. It was illustrated by many personal and vividly interesting anecdotes relative to her friendship with many composers of note, whom she met, studied and sung with in Europe. A distinguished audience including prominent society people of Cincinnati, and a large part of the faculty of the University of Cincinnati, listened to Miss Tracey and gave her an ovation at the end of the lecture.

The musical illustrations of Scandinavian, Russian, and French songs, were given by Berta Yarman, one of Miss Tracey's artist-pupils, with a beautiful voice and good sense of interpretation.

March 13, a concert was given in Emery auditorium, by the Conservatory orchestra, under the admirable direction of Signor Tirindelli, before a house crowded to overflowing. Enthusiasm was at white heat and Signor Tirindelli received a personal ovation from this great audience which must have been most gratifying to him, as a recognition of the work he has accomplished in making a body of students of various ages into a musical body that is able to cope with organized symphony organizations. The two movements of the Mendelssohn symphony in A minor were superbly given, as was the "Espagna" of Chabrier, a Liszt rhapsody arranged for orchestra by Signor Tirindelli and the famous largo of Handel arranged also by the maestro for fifty violins and four harps, and repeated by the enthusiastic demand of the public. Miss Skinner, a pupil of Frederick Shailer Evans, gave a splendid and vibrant reading of the Scharwenka concerto, and met with an ovation from the public.

Vera Kaplun Aronson Again Praised

Vera Kaplun Aronson, the Russian pianist, whose remarkable success in Chicago has been so favorably commented upon in recent issues of the MUSICAL COURIER, has been engaged to give a piano recital at Freeport, Ill., under the auspices of the Euterpean Society of that city. The music critics of the Daily Standard-Journal accorded her this expression of praise:

The program was presented by Vera Kaplun Aronson, a young Russian pianist, whose temperament, training and racial inheritance have combined to produce an artist. Mrs. Aronson's beauty and repose at the piano of course heightened the charm of the performance. Mrs. Aronson's great technical skill reveals a hand, wrist and arm which are the obedient servants of a vigorous brain, so concentrated that all contribute together to interpret the meaning of the work before her. But it is in the poetry of her interpretations that she is most enjoyable. Her nuances, little breezes of unwritten expression, delicate lingerings of the air, the voice, behind steady accompaniment, or little daring flights ahead of it are quite too charming for any words of this reporter. A splendid bell like tone setting forth the Glazounov

theme; a largeness and breadth of handling, observed again and again and notably so in the magnificent largo of the Chopin sonata were most satisfying. Perhaps the pianist's peculiar gifts are brilliancy and what one might call musical fluency. The finale of the Chopin number and the concert paraphrase on the "Eugene Onegin" themes were played with such a delightful display of this "fluency" and dash that the audience were quite carried away and recalled the player many times. As to that, however, each number was received with increased enthusiasm. And regrets were expressed that each number could not be immediately repeated.

Caryl Bensel's "Work Directed by an Artistic Nature and a Finely Trained Mind"

Caryl Bensel, of whom the New York World said, "Her singing has created no little sensation in Fifth avenue salons," sang at the studios of Amy Grant last week with her usual success. On March 31, Miss Bensel will sing in Glen Ridge, N. J., this engagement being the result of an appearance in that city on March 2. Another recent appearance for the soprano was at the Red Cross benefit concert, where she sang Santuzza's aria in costume, the "Suicidio" aria from "Gioconda" and Sibella's "Street Organ." "She has a winsome personality and a most attractive manner of singing," is the opinion of the Montclair (N. J.) Times, which paper refers to her as "a musician of note," and continues, "She added to her charms by rendering songs which best displayed the range and beauty of her voice, as well as to reveal its sympathy and show its color. Her work is directed by an artistic nature and a finely trained mind." The Montclair Herald holds a similar opinion, stating that "she gave a great deal of pleasure in her beautiful singing. For a lyric soprano, Miss Bensel showed a remarkable range and depth of tone, her low register being clearer and stronger than most high sopranos can show. Her timbre was rich and sympathetic."

Florence Mulford Busy

Florence Mulford, contralto of the Metropolitan Opera Company, is one of the principals in that organization's performances of "Walküre." On March 14 her singing of the role of one of the Walküre delighted patrons at the Metropolitan Opera House, and on Saturday of this week, March 24, she is scheduled to repeat the role. In addition to her operatic engagements, Mme. Mulford has been re-engaged as soloist at the Central Presbyterian Church, New York. She is also appearing extensively in the concert field. March 25 she will be heard at the Third Presbyterian Church, South Newark, N. J., and in the evening she will sing the contralto solos in the performance of "Elijah," which is to be given at "Old First" Presby-



FLORENCE MULFORD,
Contralto.

terian Church, New York, under the direction of Dr. William C. Carl and as part of the services celebrating the twenty-fifth anniversary of Dr. Carl's work there. The following day Mme. Mulford will appear at the Hotel McAlpin, New York. On Easter morning she will sing at the Central Presbyterian Church, New York, and in the evening at Ridgewood, N. J. April 15, Mme. Mulford will sing the role of Amneris in the production of "Aida," to be given with scenery and costumes at the Waldorf-Astoria, by the National Opera Club. Another April engagement is at Syracuse, N. Y., on April 26, when the "Stabat Mater" will be given.

One of Mme. Mulford's recent appearances was on February 25, when she sang a number of compositions by Ernest Schelling, accompanied by the composer, at the New York MacDowell Club.

New Dubinsky Records

Vladimir Dubinsky, the cellist, has just made two new records for a phonograph company. They are "Wie Einst in Schönen Tagen," Popper, and "Chanson sans paroles," Davidoff. The Ruggeri cello recorded with a rich, beautiful tone, and the management complimented Mr. Dubinsky on the results attained. Of the various cellists before the public, Mr. Dubinsky's records are perhaps most popular; there is constant and increasing demand for them, for he draws a peculiarly rich, vibrant tone, which "takes" on the recording disks, producing music of power and charm.

Souvenirs of May Mukle's Season

May Mukle leaves New York about April 17, for a Pacific Coast tour, where she will play in San Francisco and nearby towns; also at the Saturday Club, Sacramento, May 5. Miss Mukle is under the management of Florence L. Pease, 1 West Thirty-fourth street, New York City. The cellist is planning next season to give a number of recitals with Winifred Christie, pianist.

Some of the season's press opinions follow:

May Mukle, the well known English cellist, was the visiting artist at the meeting of the Women's Musical Club. Miss Mukle is an executant whose work is touched to fine tissues by a subtle delicacy of fancy and the warming glow of a tender poetic imagination. Throughout her program Miss Mukle played with assurance, artistic finesse plus sheer tonal loveliness.—*Manitoba Free Press*.

Her tone is always pure and vibrant, and her coloring exquisite, while her technic is developed to a high degree of excellence. Moreover, she has abundant temperament and enlivens her playing with buoyancy and charm.—*Colorado Springs Gazette*.

Miss Mukle strengthened the impression already made here, that she ranks among the greatest living cellists, for she has a mastery of the difficult instrument which is given to few to achieve, and she is an artist of rare sympathy and power.—*Minneapolis Tribune*.

May Mukle plays difficult compositions in flawless style. She appeared as a member of the trio and as soloist, and unquestionably won the full admiration of the large audience. She is a thorough artist, plays the most intricate passages in a composition like "La Fileuse" with astonishing ease and celerity and then, changing her mood, reads the lovely MacDowell "Nautilus" with full, rich, carefully sustained tones, human, appealing, irresistible.—*Lafayette (Ind.) Journal*.

Miss Mukle has a tone of great breadth and warmth. Her phrase elucidations have a fine quality of musicianship and of careful grace. Her readings throughout had that almost indefinable quality we call charm, for they were beguiling and of both tonal and rhythmic loveliness. Leaving the merely technical aside, one will recall of her the serene moments when she swayed the listener into absorption and rare enjoyment.—*Wilkes-Barre Record*.

Giulio Crimi to Havana

Giulio Crimi, the leading Italian tenor of the Chicago Opera Association, is to sing at Havana with the Andres de Seguro Grand Opera Company. The summer after next he will return to Buenos Aires, where already he has won at the Colon Opera House full recognition as one of the most distinguished singers that has ever graced the stage of that famous opera house. Next fall he will head with Mme. Galli-Curci a company formed by General Manager Campanini, of the Chicago Grand Opera Association, giving performances of "Lucia," which will be presented in six or seven cities in the Middle West.

Last season Crimi sang in Chicago the role of Paolo



© Victor Georg.

GIULIO CRIMI,
Tenor.

in "Francesca da Rimini," which part he created at its premiere at the Royal of Turin. Signor Crimi has been re-engaged for several seasons with the Chicago Opera.

A Progressive Russell-System Studio

Mary Cecilia Doran, of New Haven, Conn., recently has been engaged as organist of the Church of the Sacred

Heart, the largest of the Catholic churches of that city, seating a congregation of 2,000. Miss Doran is directress of the New Haven Center of the Russell Modern Piano-forte Method, and is establishing a successful studio there. Herself a brilliant pianist and product of the system, Miss Doran is doing much among a large musical circle in the service of the "Forward Movement" of the rational principles of study in musical art, developed in the Russell books.

The Normal Institute at Carnegie Hall, New York, under the personal direction of Louis Arthur Russell, is the central school of these systems, from which many professional students are graduated and placed in active service through the country.

The Russell books represent real methods of piano or music study. They make a complete study of fundamentals, and reach through to the highest stages of professional requirements.

Mr. Russell's claim that these methods are especially adapted to the needs of serious students and teachers are satisfactorily sustained by the serious processes of the various teachers devoted to his ideas and ideals through the country.

Louise Day Charms Western Audiences

Louise Day, soprano, appeared in song recitals in Alexandria, Ind., February 26; Indianapolis, February 27; Edinburg, Ind., February 28, and Bloomington, Ind., on March 2. The following press comments on her work speak for themselves:

The Women's Musicians Club of Indianapolis gave its first artist recital of the season at Hollenbeck Hall, last evening, Louise Day, lyric soprano, being the artist presented. The hall was completely filled with an enthusiastic audience. Miss Day presented a charming program and her voice was thoroughly satisfactory. She sang

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beautifully in the middle register, and she interpreted with feeling. She sang in French, German, Italian, and English, and her diction was excellent. Her English group made a real appeal. Miss Day seems to have tone quality and evidently knows how to use her voice.—*Indianapolis Star*.

Every once in a while in musical events a program is given just different enough from the rest to make a lasting impression on the audience. Just such a one was presented last night before the Friday Musical Club and guests by Louise Day, of New York. Folksongs are the natural outburst of deep feeling and require sympathetic and delicate interpretation, and musical skill of the finest order. Miss Day's singing fully met the exacting requirements of her program and delighted her audience. At all times was she master of her voice, which is a clear, beautiful soprano of wide range. She responded to several encores.—*Bloomington Evening World*, March 3, 1917.

The Crescendo Club gave to the music lovers of Alexandria an artistic treat last evening in presenting Louise Day, soprano, in a costume recital. Miss Day's personality, inimitable grace, with her voice of extraordinary quality and remarkable range, charmed the guests.—*The Alexandria Courier*.

The von Ende School Recital

A students' recital at The von Ende School of Music, New York, March 16, with four numbers on the program, proved most interesting. Marietta Higson (a Jonas pupil) interpreted modern piano pieces with brilliancy. Bessie Riesberg played Beethoven's romance in G with musical taste, repose, and showed fine progress. Mary U. Reber (a Remenyi pupil) sang "Pietra Signore" (Stradella), "Song of the Chimes" (Worrell), and "Birth of the Morn" (Leoni) very well indeed, winning deserved applause. Sigmond Krumgold (a Goodman pupil) played the Grieg piano concerto with expression and dash; he has fine talent. Grace Hollenbeck at the piano deserves special praise for her discriminating, tasteful accompaniments. She is a most talented young woman, and promises to make her mark as pianist.

Jeska Swartz With Chicago Opera Association

The announcement of the engagement of Jeska Swartz by the Chicago Opera Association for the season of 1917-1918 is one of no small importance. This admirable singer is the possessor of a mezzo-contralto voice of unusual power, even compass and beautiful tonal quality. With her the art of song is natural, and she brings to her work the irresistible charm of personality combined with youth and beauty. She has sung extensively in both concert and opera, and her notable histrionic success in the latter field



JESKA SWARTZ,
Mezzo-contralto.

has been the result largely of native dramatic instinct supplemented by rare fluency of diction.

Mme. Swartz made her debut with the old Boston Opera Company during the first year of its existence, and throughout the subsequent five seasons which spanned the life of that ill-starred organization she played many important roles. One of her greatest successes was as Hansel in Humperdinck's charming opera, her impersonation being pronounced by Felix Weingartner the best he had ever seen. Another favorite role was as Suzuki in "Madama Butterfly," which she sang both in Boston and at the Covent Garden, where she appeared in 1911 at the special request of Emmy Destinn, the star of the occasion. Other successful parts were Siebel in "Faust," Stephano in "Romeo and Juliette," Maddalena in "Rigoletto," Lola in "Cavalleria Rusticana" and Frederick in "Mignon." In 1913 she created the role of Hop o' My Thumb in the first American production of Aubert's "Forêt Bleue."

Mme. Swartz's successes in the concert field have been equally notable. In 1913 she made a transcontinental tour with Alice Nielsen and Riccardo Martin. Since then she has appeared as soloist with many of the larger orchestras and in joint recitals with Ysaye, Ganz, De Gogorza and other well known artists.

More Eddy Triumphs

Clarence Eddy gave an organ recital at the Church of the New Jerusalem, Newtonville, Mass., March 13, to a capacity audience, including many well known organists and musicians from Boston and surrounding country. A new number played by him was "Rhapsodie Triste," by Carbonara (a violin piece) transcribed for organ by Mr. Eddy's former pupil, Charles D. Irwin, a Brookline organist. The further schedule for the Eddy tour is as follows: March 18, Grove Park Inn, Asheville, N. C.; March 21, Charleston, S. C., for Women's Federation Clubs; March 24, New Orleans; March 26, Orange, Tex., Luther Memorial Church; March 30 and March 31, two recitals, First Presbyterian Church, Austin, Texas. (Mr. Eddy has played eight recitals at this church); April 1 he will take over both services at the same church; April 2, San Antonio, Tex., management H. W. B. Barnes; April 3 he takes the Sunset Limited for San Francisco, where he arrives April 5, in time for Easter music at his church.

Haensel and Jones Artists Appreciated

Christine Miller had a column front page interview in the Nashville (Tenn.) Banner on the day of her concert there, March 5, and the New York World gave Leginska a big interview the evening before her appearance at Carnegie Hall recently.

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THE ORCHESTRA

The Philharmonic Orchestra, directed for the sixth season by Josef Strausky, will continue to maintain the high artistic standards which have admittedly placed it in the front rank of the world's orchestras. The programmes will again profit by Mr. Strausky's rare skill in arrangement and, as heretofore, only soloists of the highest rank will be engaged for these concerts.

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NEW YORK**

REVIVAL OF "LAKME" THE FEATURE OF METROPOLITAN WEEK

Clarence Whitehill Proves a Magnificent Hans Sachs—David Hochstein the Feature of the Weekly Concert

"Madame Butterfly," March 19, Afternoon

De Luca, singing the role of Sharpless, the American Consul, was the outstanding novelty of the special performance of Puccini's perennially melodious and grippingly dramatic Nipponese opera. We are accustomed to see Scotti as the Consul. His slightly dandified manner and his very European bowings and scrapings have made opera goers almost forget the fact that Sharpless is supposed to be a typical American. De Luca, in his sincere, natural, and realistic impersonation, restored the role to its original semblance. Also he reminded one that the part has some good music, singing it with the taste and finish which mark his every vocal contribution.

Mme. Farrar, in spite of her amplitudinous increase of flesh, acted Cio Cio San pathetically. Rita Fornia's Suzuki remains a remarkable portrayal. Luca Botta sang Pinkerton with full toned voice and soulful interpretation.

"Meistersinger," March 19, Evening

With but one exception, the cast of the "Meistersinger" given on Monday evening was the same as usual. The newcomer, a most admirable one, who strengthened the entire production, was Clarence Whitehill in the role of Hans Sachs. Mr. Whitehill's beautiful baritone voice was especially well adapted to that particular music; he sang with a freedom that was very noticeable. His poetic feeling was exceedingly fine. He brought frank humor into his work, at the proper intervals, and never overstepped the limits of his part as the humble cobbler. A clean-cut diction and excellent acting were only two of the many merits which now have made Mr. Whitehill's work stand out from that of some of the other American singers. In fact, about his interpretation of the particular role of Hans Sachs exceptional interest was centered.

"Aida," March 21

Muzio, Caruso and Amato are a trio of names to conjure with in Metropolitan performances. When they sing there is sure to be an audience which is a severe strain on the walls of the big building and Wednesday evening, March 21, was no exception to the rule. There was a huge audience and there was the usual fine performance of Verdi's masterpiece, especially at the close of the Nile scene when Muzio and Caruso reach unusually superb climaxes.

"Thais," March 22

The presentation of "Thais" on March 22 showed no special features. Mme. Farrar's presentation of the heroine was as unsatisfactory as heretofore; while Amato, though not in his best voice, gave histrionically the same splendid presentation of Athanael as in former representations. Luca Botta too was thoroughly satisfying as Nicias. One of the best features of each performance is the splendid dancing of Rosina Galli. Giorgio Polacco conducted with taste and spirit.

"La Bohème," March 23

It was a truly noteworthy performance of Puccini's delightful picture of Parisian Bohemian life which was

given on Friday evening, March 23. The role of Rudolfo was sung by Caruso, this being his first appearance of the season in this part. A large audience of typically Carusonian proportions gave unstinted praise for his splendid singing at several times during the performance compelling him to bow repeatedly before allowing the work to continue. Sharing the honors and applause with splendid singing, at several times during the performance marked the farewell appearance of the season. It was a glorious au revoir, for this, her delineation of the role of Mimi, is one of her best, which is saying a good deal. She also was compelled to bow during the performance and at the close of the first act took a dozen curtain calls with Caruso. Another who added to the brilliance of this performance was Pasquale Amato as Marcello. His portrayal of the painter was vocally beautiful and histrionically worthy of much praise. Lenora Sparkes as Musetta completed the quartet of lovers and made a picture charming enough to cause any artist to fall in love with her. Adamo Didur, as Schaunard, and Andres de Segurora as Colline, sang their roles with finished art. The remainder of the cast included Pompilio Malatesta as Benoit and as Alcindoro, Pietro Audisio as Farpignol and Vincenzo Reschiglian as a sergeant. Gennaro Papi conducted with verve and consummate art.

"Lakmé," March 24, Afternoon

See report in "Variations," page 21.

"Die Walküre," March 24

Wagner's famous music drama again was given before a well filled house. Melanie Kurt was originally billed to appear as Sieglinde, but when it was known that she had suddenly become indisposed, Johanna Gadske, who was to sing the part of Brünnhilde, took the role of Sieglinde and Margarete Matzenauer sang the role of Brünnhilde. Jacques Urlus was the Siegmund, while Henri Scott portrayed the role of Hunding in a splendid manner. Clarence Whitehill reappeared as Wotan and gave his usual excellent presentation of that role. Johanna Gadske sang the part of Sieglinde in a versatile and authoritative manner. Margarete Matzenauer's portrayal of the role of Brünnhilde was excellent. The other members of the cast were Margarete Ober as Fricka; Lenora Sparkes, Helmwige; Marie Sundelius, Gerhilde; Vera Curtis, Ortlinde; Florence Mulford, Grimmerde; Flora Perini, Rossweisse; Lila Robeson, Waltraute; Marie Mattfeld, Siegrune; and Kathleen Howard, Schwertleite. Arthur Bodansky was at the conductor's desk.

Sunday Evening Concert, March 25

The usual large and enthusiastic audience greeted the soloists of the Sunday evening concert. Margarete Matzenauer won spontaneous applause in the "Liebestod" from "Tristan" and the "Immolation" scene from "Götterdämmerung." Luca Botta displayed his splendid vocalism and interpretative ability in the rendering of arias by Sibella and Buzzi-Pecchia. David Hochstein, violinist, played compositions by Wieniawski and Saint-Saëns, after which several encores were demanded. The orchestra under the able direction of Richard Hageman, did excellent work.

OBITUARY

Henry Saint-George

The death is announced in London of Henry Saint-George, well known in New Zealand as colonial examiner to Trinity College. Born in 1866, was a pupil of his father, becoming in later years a well known violinist, composer, conductor and writer on musical subjects. With his father he introduced to the British public three hitherto unknown works of J. S. Bach, and was the first to give in England a recital solely of Bach's works.

Charles B. Ward

Charles B. Ward, song writer and actor, died Wednesday at Roosevelt Hospital, New York, after an illness of four months. He composed the airs of "Strike Up the Band, Here Comes a Sailor," "The Band Played On" and numerous other popular songs that were written twenty years ago.

Mr. Ward was known as "The Original Bowery Boy." He was born in London, England, August 6, 1865, but came to this country at an early age. He was one of the first singers to popularize the old time songs that originated in the Bowery music halls. Afterward he became the writer and publisher of his own songs.

Ernest Pumpi

Ernest Pumpi, a teacher of violin, was shot and mortally wounded by his son-in-law, Ferdinand Laudati, at his home in Stamford, Conn., March 10, while giving a lesson there. He died later in the Stamford Hospital. Mrs. Pumpi and Joseph Lombardo, who was taking the lesson, both received flesh wounds. According to Mrs. Pumpi, Laudati had not lived with his wife for three years and blamed the parents for the separation.



MILDRED DILLING, A BUSY HARPIS.

Miss Dilling played Monday, March 26, at the concert series of the Robert Treat Hotel, Newark, N. J., with Frieda Hempel; on March 27 at the Armenian Benefit Concert, New York City. On April 1 she will play at the Punch and Judy Theater, New York, in joint recital with Lydia Ferguson; on April 25 in Plainfield, N. J. Besides these she has a number of private engagements within the same period of time.

The Aborn's Annual Spring Season

The Aborn Opera Company will open at the Bronx Opera House, New York, on May 7 for a season of five weeks. The repertoire will include "Madam Butterfly," "La Bohème," "Aida," "Jewels of the Madonna," "Cavalleria Rusticana," "Lucia di Lammermoor," "Lohengrin" and "Il Trovatore." Among the artists to be heard are Bettina Freeman, Edith Helena, Bianca Saroya, Lillian Eubank, Giuseppe Agostini, Salvatore Giordano, Morton Adkins, Richard Bunn and Alfred Kaufman.

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 "He has shown how charming a recital can be when it is given the intimate touch." (Vogue)

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KUNWALD EXPLAINS SCHOENBERG'S "PELLEAS"

Make Illuminative Address at Cincinnati Orchestra Concert—Conservatory Concerts—College Gives Thomas' "Mignon"

Cincinnati, Ohio, March 17, 1917.

The announcement that Dr. Kunwald would preface the performance of Schoenberg's tone poem, "Pelleas and Melisande," with an explanatory talk, perhaps as much as curiosity to hear the work, filled every seat in Emery Hall at yesterday's regular symphony concert. After citing briefly the principal scenes and characters of the Maeterlinck drama on which the Schoenberg work is based he gave the themes of the work and had his orchestra illustrate each one of them as he mentioned it. It was all very concise and clear and very interesting to the audience.

There are many beautiful spots in the composition. Part of it sounded like pandemonium, but thanks to Dr. Kunwald's illuminative analysis, we were able to see method in all this seeming riot. Dr. Kunwald's masterful grasp of the score enabled him to direct the work with authority and a fine dramatic fervor, and the orchestra followed him nobly. The pathos of the part expressive of the grief of Golaud, after the murder of his brother, and the dark, dismal color of the dirge were finely brought out and were peculiarly effective.

The audience not only enthusiastically applauded the performance of the Schoenberg number, but would not cease applauding till Dr. Kunwald had signaled his men to rise in acknowledgment.

The other instrumental numbers on the program were "The Swan of Tuonela," Sibelius, and "Le Printemps," Glazounow. The weirdness and gloom of the former were well conveyed in the rendering of it and the playing of the latter was as refreshing as the whispering sounds of spring breezes.

Anna Case was the soloist of the concert. With a voice of great beauty she sang "Micaela's Prayer" ("Carmen") and the "Mad Scene" from "Lucia" in a manner that gave unusual delight to her hearers.

The usual capacity audience listened to the popular concert last Sunday afternoon. The instrumental part of the program comprised march, "L'Africaine"; overture, "Magic Flute," "Scenes Napolitaines" (Massenet), overture, "William Tell" (Rossini), largo (for strings only) (Haydn), and prelude to act III, "Lohengrin." The "Napolitaines" suite and the brilliant "William Tell" overture, played with great briskness and vivacity, pleased so well that they had to be repeated. The "Magic Flute" overture was finely interpreted and the impressive prelude to Act III, "Lohengrin," was presented with that effectiveness which one has learned to expect when Dr. Kunwald directs Wagner.

The soloist was Charlotte Sandman, a young local singer. Miss Sandman has a sweet, clear soprano voice which she handles well. She won great applause in singing the well known aria, "A fors è lui," from "Traviata," and "Thou Lovely Bird," from "Perle du Bresil," with fine coloratura effect.

Conservatory Concerts

The Cincinnati Conservatory of Music Orchestra, under the direction of Pier A. Tirindelli, gave a concert last Thursday evening at Emery Auditorium before an audience that completely filled the hall. The orchestra, of which the brass and wood sections consisted of symphony men, presented an interesting program. Verdi's overture to his "La Forza del Destino," the A minor symphony of Mendelssohn, the "Spanish Rhapsody" of Chabrier and the sixth rhapsody of Liszt were well performed. Two outstanding features of the program were "Angel's Dance" from Wolf-Ferrari's cantata, "The New Life," and the Handel "Largo," scored for fifty violins and four harps. For this number the violin section of the orchestra was augmented by thirty pupils from the preparatory department of the Conservatory. The four harpists were also Conservatory pupils. The audience insisted on an encore of this number.

Lucile Skinner, pupil of Frederick Shailer Evans, was the soloist. In playing the Scharwenka B flat minor concerto she proved herself to be a pianist possessing a good technique and fine rhythmic sense.

Minnie Tracey won her audience at the Cincinnati Conservatory of Music, March 12, when she gave an evening of personal reminiscences of her travels in Scandinavia and Russia, illustrating the trend which musical composition is taking in those countries today by a number of effective new songs given by her pupil, Berta Forman, soprano. The second half of the program was devoted to French songs, among them beautiful examples from the pens of Ravel, Debussy, Fauré, as well as the better known Godard and Massenet.

College Opera

The student body of the Cincinnati College of Music, known as The Springer Opera Club, held its annual operatic presentation at the Odeon Thursday evening. The melodious opera "Mignon" of Thomas on this occasion gave the organization fine opportunity to display its singing as well as its acting ability. Edna Renner, a singer with a good voice and a pleasing stage presence, sang the first half of the role of Mignon. The second part was sung by Bertha Marks, who possesses fine vocal as well as dramatic ability. Charlotte Sandman, with a fine coloratura voice, was the first Filina; Anna von Unruh was the second, who, in singing the famous "Polonaise," evidenced a fine vocal equipment. The first part of Wilhelm was sung by Russel Dunham, who is gifted with a pleasant tenor voice, the second by Ralph Thomas, whose voice is a fine lyric tenor. Mr. Thomas proved himself a good actor. Robert MacClellan, baritone, a young singer possessing a voice of fine quality, was the Lothario. George Seger, as Giorgio; Edwin Shearer, as Laertes; Virginia Seymour, as Frederick; and Martin Finn, as the servant, all did well.

Albino Gorno directed the entire performance, while

Joseph O'Meara had charge of the details connected with the stage direction.

Mr. Gantvoort, of the College of Music, who is in charge of the music section of the National Education Association, has been called to Grand Rapids, Mich., where he will preside at several of the sessions of the Music Supervisors' Conference held there this week.

S.

Some Godowsky Dates This Season

October 10—Erie, Pa.
October 15—Chicago, Ill.
October 19—Topeka, Kans.
October 25—Salt Lake City, Utah.
October 28—Los Angeles, Cal.
October 29—San Francisco, Cal.
October 31—Oakland, Cal.
November 2—San Francisco, Cal.
November 5—San Francisco, Cal.
November 9—Los Angeles, Cal.
November 13—Denver, Colo.
November 14—Boulder, Colo.
November 19—Chicago, Ill. (with Kneisel Quartet).
November 21—Cincinnati, Ohio.
November 26—Harris Theater, New York (with Kneisel Quartet).
December 1—Biltmore Musicale, New York.
December 7—Altoona, Pa.
December 8—Harrisburg, Pa.
December 12—Aeolian Hall, New York.
December 13—Carnegie Hall, New York (with the Philharmonic Orchestra).
January 6—Mozart Society, New York.
January 9—Aeolian Hall, New York (with Kneisel Quartet).
January 17—Greencastle, Ind.
January 19 and 20—St. Louis, Mo. (with St. Louis Orchestra).
February 4—Boston, Mass.
February 12—Norfolk, Conn.
February 16—Lafayette, Ind.
February 18—Chicago, Ill.
February 20—Omaha, Neb.
February 22—Muskogee, Okla.
February 26—St. Louis, Mo.
March 5—Savannah, Ga.
March 7—Orlando, Fla.
March 13—Tampa, Fla.
March 20—Austin, Tex.
March 22—Sherman, Tex.
March 25—Houston, Tex.
March 27—Blue Mountain, Miss.
March 30—Laurel, Miss.
April 3—Kansas City, Mo.
April 8—Chicago, Ill.
April 11—Port Huron, Mich.
April 26—Rochester, N. Y.

David Bispham "Guest Artist"

David Bispham was the "guest artist" at a concert given in Flushing, L. I., recently. Mr. Bispham was to share the program with Marie Narelle, the soprano, who played the Countess to Mr. Bispham's Beethoven in "Adelaide," and whose home is in Flushing. At the last moment, however, it was announced that Mme. Narelle was still in bed suffering from the effects of a recent operation. The soprano sent a substitute her daughter, Rita, who sang the waltz song from "Romeo and Juliet." Mr. Bispham, in fine, broad style characteristic of "America's greatest baritone," sang "Where D'er You Walk" from Handel's "Semele," "I'm a Roamer" from Mendelssohn's "Son and Stranger"—an operetta which the composer wrote for the twenty-fifth wedding anniversary of his parents, and which Mr. Bispham may sing with Albert Reiss during the forthcoming season of operettas—and the memorable "Danny Deever." Later in the program came "The Two Grenadiers" of Schumann, Sidney Homer's wistful "Banjo Song," and the dramatic "Seven Ages of Man" from "As You Like It" to the musical setting of Henry Holden Huss.

Kathleen Narelle, another daughter of the singer, played Paderewski's Theme and Variations in A and the Chopin G minor ballade, besides presiding at the piano for both Mr. Bispham and her sister. She proved a brilliant soloist as well as a very sympathetic accompanist. A novelty on the musical program was the admirable Shakespearean reading by Richard A. Purdy.

"Delinquent Gods"

Frank Fruttcy's new book, "Delinquent Gods," has created a marked stir in musical and scientific circles. The publisher reports that the work is selling and is fast approaching a second edition, a circumstance most rare in the case of books on musical subjects.

Frank E. Martin, acoustic engineer of the American Steel and Wire Company (Chicago, Ill.), said recently of Mr. Fruttcy's book: "As a mental exerciser 'Delinquent Gods' is most efficient and effective; question and answer crack the whip of one's mental outfit. As a mind stretcher I commend it most heartily." Theodore Dreiser, the celebrated American novelist, writes to Mr. Fruttcy: "I have read three sections. You have obviously laid hold of a fact. You may use this quotation, for it is true."

Maude Fay Off on Tour

In spite of the threatening railroad strike, Maude Fay, the soprano, left New York on St. Patrick's Day on her way to her native California, where she will remain for a number of concerts in that state and others of the Pacific coast. In fact, the tour arranged for her by her manager, Mrs. Herman Lewis, calls for an appearance nearly every other day for a period of about a month.

SAN FRANCISCAN ADVISES VISIT OF CHICAGO OPERA

Redfern Mason Suggests Project in the Examiner—
Muratore and Cavalieri Give Frisco Concert

Josef Hofmann instituted something new in his first piano recital in San Francisco for the season. On the program were three long groups of difficulty; but the great pianist played the entire program and several other compositions without intermission, all with brilliancy, unflagging technic and with such artistry and perfection that the performance was a marvel from all points of view. This took place at the Columbia Theater on Sunday, March 4, under the Greenbaum local management. An equally brilliant and splendid program characterized the closing performance of Sunday, March 11. Mr. Hofmann holds a very strong position in the affections of musical San Francisco.

Of the singing of Lucien Muratore at the Scottish Rite Auditorium of Sunday, March 11, Redfern Mason writes in the San Francisco Examiner as follows: "It was blessing enough to hear that 'Chanson de Barberine' of Loret; to rejoice again in the honeyed phrases of 'Magali' and Muratore thrilled us out of our neutrality by singing the 'Marseillaise.' There were Germans there in plenty; but they bore the frenzied enthusiasm of singer and audience with stoicism. Of one thing I am sure. If the Chicago Opera Company will come to San Francisco with Muratore and Galli-Curci they will make such a success as will do their hearts good."

Frank W. Healy, manager, reports very large receipts for the Muratore-Cavalieri concerts in San Francisco and vicinity.

Lemare to Be City Organist

Edwin H. Lemare has been appointed by the supervisors of San Francisco to be the city's official organist, to play the organ inherited from the Panama Pacific International Exposition. He will receive \$10,000 a year. If the concerts, two per week, do not realize this net sum above expenses, public minded musical San Franciscans, who subscribed to give the city a \$1,000,000 opera house, and who have subsidized the San Francisco Symphony Orchestra, promise to make good any deficiency that may arise.

Graveure's Successes

In addition to great musical successes in San Francisco, Graveure, Belgian baritone, who is generally conceded here to be one of the greatest of artists, sang one night to a capacity house in the opera house in the Oakland Civic Auditorium. Enthusiasm over his singing is well near boundless here, as expressed by the music editors of the daily press, and by all classes of musicians.

Fay to Appear

Maude Fay will sing at the Columbia Theater, April 1, with Gyula Ormay as accompanist.

D. H. W.

Critical Opinion of Harold Henry's Chicago Recital

Despite the fact that Harold Henry lives in Chicago, he was unanimously praised by the press of that city upon the occasion of his recent recital there; once again disproving the ancient and honorable no-prophet-in-his-own-country theory. Following are excerpts from his notices:

Mr. Henry is among the pianists who ought, on sheer merit, to sell out a hall the size of The Playhouse in a city so vocally and typographically devoted to music. He knows how to make up a program for his special talents; he plays with taste and breeding; he has a feeling for his music; he knows what he is doing; his temperament does not carry him into competition with the emotionalists or the classicists. His tendency seems to aim at reducing, refocusing, miniaturizing the compositions that enlist him. He did just that yesterday with a Chopin fantasy (Op. 49) and with MacDowell's "Norse" sonata; but he did it frequently. He gave ravishing, clear, singing tone to three of the Chopin preludes and one polonaise. His playing of these things revealed him a "melodist" with a sense of rhythm as acute as Hofmann's own.—Frederick Donaghey.—The Chicago Tribune, February 7, 1917.

Harold Henry at The Playhouse gave a vigorous reading of MacDowell's "Norse" sonata. His mode of thought is always individual, here was an authoritative feeling as though he knew exactly what he wished to say and how to say it. . . . Mr. Henry had an individual mode of expression that was always interesting, as though he had studied the music out for himself and had the courage to play as he felt.—Karlton Hackett in Chicago Evening Post, February 7, 1917.

Harold Henry . . . entered into the blithe spirit of his program simultaneously with its first notes. He began his performance with an infrequently heard toccata in G major by Bach. Scarcely does one hear such joyous playing of Bach as there was then. There were times when it became positively rollicking. It is only a good musician that ventures to treat Bach in such a spirit.—Edward C. Moore in Chicago Journal, February 7, 1917.

The adagio of the toccata received admirable treatment—indeed all the movements and the gigue that followed were brilliantly performed.—Stanley Faye in Chicago Daily News, February 7, 1917.

Clearly he is a gifted performer.—Felix Borowski in Chicago Herald, February 7, 1917.

On the program played by Harold Henry in The Playhouse yesterday was MacDowell's "Norse" sonata. Mr. Henry plays him with an affectionate sympathy for his wayward rhythms and fantastic melodies.—Chicago Examiner, February 7, 1917.

Markel Morning Musicales

The fifth Markel Monday morning musicale occurred at the Hotel Plaza on March 12. The artists who made this such an enjoyable affair were Gladys Axman, soprano; William Pomeroy Frost, tenor; Arthur Klein, pianist, and Gerald Maas, cellist.

Gerald Maas, cellist, was heard in selection by Locatelli, Popper, Davidoff, Tartini and Mana Zuca. The cello seems almost a human instrument, and when it is made to speak by the hand of a master, it compels one irresistibly to admiration. Mr. Maas produced a tone which vibrated with sweetness in piano that seemed almost ethereal, while in the forte there was a wealth of tone that stirred the



FRANCISCO ACOSTA, ETHEL LEGINSKA AND FITZHUGH W. HAENSEL ON BOARD STEAMSHIP GOVERNOR COBB AT HAVANA, CUBA.

audience to enthusiasm. Luella Bowman was his able accompanist.

Mme. Axman gave songs in German, Italian and English, in a soprano voice of great sweetness and clarity. She was accorded much applause. William Pomeroy Frost, tenor, has a voice of exceptional sweetness, which found its way to the hearts of his audience in his opening number, "Where'er You Walk," by Handel. He gave other songs, but the favorite seemed to be "Come Down to Kew," by Carl Deis, which elicited rounds of applause. Mr. Deis was at the piano.

Selections by Paderewski, Bach-Liszt and Chopin were given by Arthur Klein. His playing is distinguished by excellent touch and delicate expression.

Important Engagements of Klibansky Pupils

Gilbert Wilson, bass, has been engaged as soloist at the Fourth Presbyterian Church, New York, and for a concert at the Comedy and Drama Club, Hotel Astor, March 19.

Arthur Davey, tenor, has been reengaged as soloist at the Central Methodist Church, Brooklyn, and for a concert to be given for 1,500 employees of the firm of Montgomery and Ward.

Anne Murray Hahn, contralto, and Felice de Gregorio, baritone, gave a very successful recital at the Educational Alliance, March 14.

Lotta Madden, soprano, sang at a special service at the Congregational Church, Plainfield, N. J., March 18.

The Schubert Society, Stamford, Conn., gave a concert March 12 for which three of Mr. Klibansky's pupils were engaged, namely, Lotta Madden, soprano, Helen Weiller, contralto, and Gilbert Wilson, bass. The concert was attended by a very large audience, and the success of the singers was emphatic.

The Stamford Advocate of March 13 said of these Klibansky pupils' singing:

Lotta Madden sang arias and songs, and the audience was so deeply impressed that she repeated Estill's "Playmates." She has a clear, beautiful soprano voice of great power and dramatic quality.

Miss Weiller was warmly appreciated. In response to insistent applause she sang "Messenger," "La Forge." She possesses an exceptionally beautiful contralto voice; her diction was a pleasure to listen to.

Mr. Wilson's rich, virile voice was enjoyed in the "Magic Flute" and "Don Carlos" arias, but more appreciated in a swinging "Sea Song" and "Highland Joy." . . . As encore he sang superbly Huhn's glorious "Invictus."

Many people took opportunity to congratulate Mr. Klibansky after the concert.

Claudio Muzio for Spain

The great success of Claudio Muzio, the new dramatic soprano of the Metropolitan Opera forces, is constantly bringing her the usual requests made to a popular soprano, and every mail has its quota of letters asking her advice for young operatic aspirants, her endorsement of some new face powder, or her check for a "worthy cause." It was somewhat of a welcome relief, therefore, for Miss Muzio to receive a letter last week from Barcelona, Spain, which did not ask but offered her an engagement for this summer at Madrid and Barcelona. With this in view, Miss Muzio is watching the activities of the U boats with particular interest.

Sascha Fidelman Plays for Large Audiences

One of the important features at the Rialto Theater, New York, during the week commencing March 11, was the violin playing by Sascha Fidelman, who gave the third movement of Mendelssohn's violin concerto in a finished artistic manner.

TO the fine soul in search of expression, the Steinway comes with an untold wealth of treasure. Responsive as the wind harp to the wind, its wonderful mechanism has an almost human understanding of every mood. In the Steinway's tonal range each note of the human voice finds its perfect complement, sustaining it with sympathetic sweetness and flawless purity. In craftsmanship, the Steinway is as near perfection as human skill can make it. And here is a fact for your consideration: you can buy a Steinway, with all its superior worth, at a moderate price and on convenient terms.

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appears in concert in many other cities than this, but her connection with her home city is still a close one, as the reception accorded her by the audiences of Saturday evening proved.

Miss Griswold's agreeable and entirely self-possessed stage presence and the gracious manner in which she met her audience won her much applause, though her voice itself, perfectly suited as it was to the selections that she sang, was responsible for a large share of the approbation with which she was greeted.—Dallas Daily Times-Herald.

ETTA ROBERTSON

Etta Robertson has sung with success at the annual concert of the Coterie Club, New York.



ETTA ROBERTSON.

She gave three song recitals in Kentucky in February and is filling many engagements this season.

LORA LULSDORFF

Lora Lulsdorff, who was chosen from a number of applicants in January as voice teacher for the State Normal College of Greensboro, N. C., gave a song recital in College Auditorium, when the large audience present accorded the singer a most cordial reception. The Greensboro Press said: "She possesses a full, round, dramatic soprano voice of fine quality and she uses it with rare charm. The interpretation, especially of the German Lieder, was excellent and her diction was above reproach."

PITTSBURGH

The Philadelphia Orchestra, With Anna Case—Professional Musicians to Organize

Pittsburgh, Pa., March 17, 1917.

Monday evening, March 12, and Tuesday afternoon, March 13, the Philadelphia Orchestra, Leopold Stokowski, conductor, gave the closing concerts of the Pittsburgh Orchestra Association for the 1916-1917 season, Anna Case, soprano, as soloist. The audience was probably the largest of the series, and perhaps the most enthusiastic, its appreciation being expressed in repeated calls for conductor and soloist.

The program opened with Bach's Brandenburg concerto No. 3 in G, and was followed by two arias rendered by Miss Case. The Brahms symphony No. 1 in C minor, op. 68, closed the first part of the program. The second part consisted of an aria by Miss Case and Strauss' tone poem, "Tod und Verklärung," op. 24.

The performance of the Brahms symphony, so familiar by frequent performance in Pittsburgh and so closely associated with the old Pittsburgh Orchestra, was a welcome and a significant feature. With its lovely themes, its rich orchestration and its bold treatment, the repetition of the symphony brought fuller appreciation and pleasure. Mr. Stokowski commendably prevented the audience from breaking in with applause between the movements, a manifestation of taste that has not recently been seen in Pittsburgh. At the close the orchestra was forced to rise in acknowledgment of the applause.

The first movement from Bach's Brandenburg concerto No. 3 in G, written for the strings, opened the program in classic mood and gave much intellectual pleasure. The final offering of the orchestra was the Strauss tone poem, "Tod und Verklärung," one of the most popular in Pittsburgh of this composer's works. It was a fitting note of modernism with which to bring to a close a series that has been the most hopeful omen in Pittsburgh's orchestra horizon since the disbanding of the Pittsburgh Orchestra. The work of the orchestra was satisfying throughout and Mr. Stokowski's works were marked by spirit and fine intelligence.

Anna Case revealed a voice of lovely warmth and clarity. She sang the Mozart aria, "Voi che sapete," from "Le Nozze di Figaro," with taste and smoothness. Her best work was done in "Depuis le jour," from Charpentier's "Louise," which she sang with much delicacy.

Notes

Much interest is being shown in the forthcoming concert of Caruso, to be held in the Syrian Mosque, on Satur-

day evening, May 5. The subscriptions for seats have been almost overwhelming, and it is understood that the cheapest seats have all been taken.

Pablo Casals, violoncellist, was presented to an Art Society audience in Carnegie Music Hall on Friday evening, March 16.

On Tuesday evening, March 13, a meeting of the professional musicians was held in the room of the Standard Talking Machine Company's new building on Ninth street for the purpose of forming a permanent organization for the purpose of bringing before the Pittsburgh public such professional talent as we possess. There was a goodly number present, including musicians of the highest rank, and singers of the best church choirs. It was planned that a festival be held in the Kaufman Auditorium, which seats about 1,300 people, during the early days of May, probably to last for ten days or two weeks, and to present to the audiences assembled from day to day programs rendered by the various artists selected, thus giving the professional musician an opportunity to be heard by local music lovers. H. W.

LINDSBORG "MESSIAH" FESTIVAL, APRIL 1 TO 8

Galli-Curci and Ysaye Among Solo Artists

April 1 to 8 are the dates announced for the annual "Messiah" festival, Lindsborg, Kans. Mme. Galli-Curci and Eugen Ysaye are among the leading solo attractions; also Marie Kaiser and Elizabeth Parks (sopranos), of New York; Margaret Abbott, contralto, of New York; Archibald Todd, tenor, of Kansas City, and Henry Weldon, bass, of New York.

There are to be 525 members in the chorus, an orchestra of forty pieces, a band of forty pieces and 250 in the children's chorus.

The "Messiah" will be given under the direction of Hagbard Brase on Palm Sunday, Good Friday and Easter Sunday. There will be recitals by members of the Bethany College Music faculty and concerts by the Bethany Band, Bethany Symphony Orchestra, male chorus and children's chorus to the number of eighteen during the week.

Valeri Pupil Scores in New Herbert Work

When Victor Herbert's new comic opera, "Eileen," made its metropolitan appearance last week, a pupil of Delia M. Valeri had very much to do with the marked success which was at once accorded. This was Grace Breen, soprano, who sings the title role in a thoroughly artistic fashion. Under Mme. Valeri's direction her voice has developed and her art broadened so that her success in this production was instantaneous and the impression she created a lasting one. Miss Breen is also gifted with an attractive personality and decided histrionic ability.

RUDOLPH GANZ STIRS PRISON

Men Allowed to Leave Work and Listen to Concert by Rudolph Ganz at 11 O'clock in the Morning

(From the Auburn (N. Y.) Advertiser-Journal, March 3, 1917.)

A remarkable musical treat was given all the men in Auburn prison when Rudolph Ganz, the Swiss pianist, rendered a special program in the chapel this morning at 11 o'clock. The inmates were summoned from their work that they might hear the distinguished artist. They gave him very close attention, creating the impression that there is a musical taste in the prison, and they applauded him in highly flattering fashion. Chopin and Liszt were introduced to a strange, polyglot audience and the melodies they created echoed among thick walls and grated doors and windows.

It is the first time in many years that the inmates have been taken from their work that they might enjoy an entertainment.

Same Piano Used

Mr. Ganz was heard at the Auditorium last night in concert with Alice Nielsen. Some of the numbers he played then he gave at the prison. The same piano was used, being put into the prison chapel at the expense of the special Steinway agent who travels with Mr. Ganz.

The benches in the chapel were packed and there were many standees when Mr. Ganz began his concert. He first played some of Chopin's works. Next he played two Liszt numbers, "Love's Dream" and the "Rakoczy March." The latter rendition aroused much enthusiasm in the Auditorium concert.

The inmates were delighted with the artist's mastery of the piano and wonderful interpretative skill and insisted upon an encore.

Prisoners Show Appreciation

The wonderful technic of the pianist was made evident to the majority of listeners, there can be no doubt. Their applause was an earnest expression of appreciation.

The recital closed with a patriotic manifestation. As Mr. Ganz played the first notes of "The Star Spangled Banner" all the men arose and broke into song. They carried the verses through, singing with great heartiness. As a parting tribute to the pianist the inmates gave one rousing cheer for him.

Brings Brightness Into Prison

Mr. Ganz was deeply affected by his experience. He declared afterward that never before had his music seemed more to him. He felt that he had been able to bring a bit of brightness into the somber prison and was grateful, he said, for the opportunity. He was much pleased with the attention and appreciation of the inmates.

Thanks and Appreciation

In view of the unique and extraordinary artistic and financial success enjoyed by the San Carlo Opera Company upon its thirty (consecutive) weeks' tour, just terminated, I feel it both a duty and a pleasure to express my hearty gratification at the treatment accorded my organization everywhere. I feel that this result is especially noteworthy this season, which, owing to troubled internal and international conditions, has been disastrous to so many resident and traveling musical enterprises.

I desire to thank music lovers who have patronized my organization, for their most liberal and interested participation; the newspapers for their generous and conscientious support of the enterprise, as well as for the intelligent and discriminative reviews.

I My appreciation is extended also to local managers of the San Carlo engagements in all cities visited, both in the United States and Canada, for their resourceful and well-directed efforts to bring out the large and representative audiences that have greeted my company.

I It will continue to be the aim of the San Carlo management at all times to merit these many necessary elements of support.

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(Roy S. Eastman, in the Cincinnati Times-Star)

"If work is not spontaneous it is worth nothing. The greatest strokes of genius and of business are performed in the one moment. They may be the result of subconscious deliberation of months, but they are realized all at once. We must not mistake materialization for creation. I am composing, subconsciously, new music at this moment, yet, perhaps I will not be able to materialize the music for seven months or more. I never rewrite my music. It is written spontaneously. Then I play it. If it is good, it remains; if not, it goes into the wastebasket. Out of every ten of my compositions about three remain."

Leo Ornstein is spontaneity itself. When the sympathetic chord is touched he can talk on indefinitely and interestingly on a wide range of subjects. There is no reflection, no hesitancy in expression. And so, he told me, it is with his music.

Futurist Music

I asked him about being a "futurist." He smiled whimsically. "Yes, that is what I am called. The term 'futurist' is simply an apology. I have been mauled up and down. In London they hissed me and hooted and threw things at me. It was wonderful. I am called a futurist because I have been writing extremely erratic music. But to me the music is not erratic. It is the music of the future. It is not understood. It completely disregards every formula and all technic. It is a new idiom and as such the musicians of the old school are afraid of it."

"I had been playing the accepted sort of music that has been played for ages, but in doing so I felt that I was not really essentially expressing myself. I was merely repeating a formula which I had learned in the conservatories. Even the music that I composed in those days was a mere repetition of this formula and it was unsatisfactory to me as a product. So I ceased writing it."

Strange Sounds

"I quit composing for several months. Then, suddenly, I began to hear all sorts of queer sounds. They were so strange and so different from tone coloring."

Tone Coloring

"After three or four months there was nothing strange in this and other music that I had written. I found that it was only a different combination of tone coloring. The first of my new compositions was my 'Funeral March.' In this I tried to describe a funeral in the East Side, New York. I had lived there for several years. I saw the awful poverty, the squalor, the sorrow of the stricken family, the sympathy of friends, the indifference and harshness of others in the streets, the solemnity and impressiveness of the funeral, and yet, over all, there was an angle of beauty in the realization of the eternal principle that this was really an insignificant thing and meant nothing. I am trying always to project the thing into space and to comprehend its lack of significance unbound by worldly prejudices. That is why I am a futurist."

"THE CITY OF GOD"

A Church Cantata by H. Alexander Matthews

The new cantata, "The City of God," by H. Alexander Matthews of Philadelphia, which has just been issued by the G. Schirmer Company of New York, is one of the important larger musical compositions of the year. Especially written in commemoration of the Quadricentennial of the Protestant Reformation, which is being observed throughout the world in 1917, this cantata has received the official endorsement of the Joint Lutheran Committee on the celebration, whose national offices are in Philadelphia.

The text is by the Rev. Luther D. Reed, D. D., professor in the Lutheran Theological Seminary, Mt. Airy, Philadelphia, who has portrayed the church and its history under the Biblical figure of "The City of God"; its foundation, decay, restoration and thanksgiving being described in Scriptural phrase. The spiritual significance of the Reformation of the Church is strongly emphasized by the introduction in the third part of the work of the great sayings of the Savior, as well as by the use of passages which express the Reformation principles of the supremacy of Holy Scripture and Justification by Faith. A characteristic feature is the use of three historic Reformation hymns, "Be Not Dismayed, O Little Flock," "Lord, Keep Us Steadfast in Thy Word," and "A Mighty Fortress Is Our God" sung by the choir and congregation as climaxes to the second, third and fourth parts of the work.

The music has been conceived by Mr. Matthews in the loftiest spirit, and the work is crowded from beginning to end with musical ideas expressed in sustained vitality, beauty, and power. The work calls for soprano, tenor and baritone solos, chorus and organ accompaniment. The choruses are treated with breadth and great vigor and the solo parts are throughout of appealing beauty. The cantata is also scored for full orchestra and occupies slightly less than one hour in rendition.

Mr. Matthews, who is the organist and choirmaster of the Second Presbyterian Church, Philadelphia, and who has, during the past year, also been in charge of the choir of St. Luke and the Epiphany, Philadelphia, is widely known as a very successful composer. In addition to some 150 other compositions his previous cantatas, "The Life Everlasting," "The Triumph of the Cross," "The Story of Christmas," and "The Conversion," have established him as perhaps the most successful cantata writer in the country today. In "The City of God," Mr. Matthews has probably done his strongest work in this field.

Though eminently appropriate as a general church cantata for use at any time, because of its special appropriateness

for the celebration of the Protestant Reformation, this cantata will doubtless be sung by many choirs and large choruses throughout the country this year.

LIVERPOOL (ENGLAND) NOTES

At the first of the two February concerts of the Philharmonic Society Sir Frederic Cowen was the guest conductor and the principal item Beethoven's C minor symphony, of which he gave a very satisfactory rendering. Cowen has always been noted for his sane readings of Beethoven and, though he is now in his sixty-sixth year, his grasp of detail and comprehensive outlook are by no means negligible. Other items included Tchaikovsky's pretentious and unworthy "Marche Slave" and Schumann's cello concerto, the solo firmly handled by Guilhermina Suggia. She produces a refined yet powerful tone and her executive capacity is beyond reproach. Her qualities, however, were more congenially employed in Boellmann's interesting "Variations Symphoniques." Miriam Licette sang the big aria from "Louise" very well, but was not so successful in the hackneyed scene from "Traviata."

Goossens Conducts

Young Eugene Goossens, who at the age of twenty-three has already earned brevet rank as a conductor (there is something in heredity after all, as both his father and grandfather of the same name made their reputations in a similar capacity), presided over the following concert. Arthur Catterall, the concertmaster, played the Brahms violin concerto, and right well did he acquit himself, earning sincere applause from his colleagues as well as the audience.

Catterall is one of our most capable players and graduated under Adolf Brodsky. He is also a very excellent quartet leader, but this most recent effort has put him up several degrees in the estimation of the quid nuncs. Chabrier's "Gwendoline" overture, a suite on Rimsky-Korsakoff's "Golden Cock" opera and Cowen's "Butterfly's Ball" overture were also on the program. W. J. BOWDEN.

Idelle Patterson Again Delights

Idelle Patterson, the gifted American soprano, who by reason of her finished art and personal charm has made for herself a place in the regard of American music lovers, gave an interesting recital on Thursday evening, March 15, at Calvary M. E. Church, New York. By special request she opened her program with the aria, "One Fine Day," from Puccini's "Madame Butterfly," which she sang with dramatic force. Another operatic aria which served to display this artist's ability in this field of singing was the "Ah fors e lui" from Verdi's "Traviata," which she sang with rare charm, bringing out to the full its pathetic intensity. In a Swiss Echo song, by Eckert, Mme. Patterson was especially successful, endowing it with unusual beauty. Mme. Patterson had chosen her program with a rare skill, each number scoring an individual triumph and rendering comparison out of the question. Each song seemed to be the very best on the program until the next was sung. Her numbers included "To a Messenger" (La Forge), "Moonlight and Starlight" (Gilberte), "Star" (Rogers), "An Open Secret" (Woodman) and Ardit's "Se Saran Rose." A thoroughly delightful number was a Swedish folksong, which Mme. Patterson made especially interesting by telling the story before singing it. Her audience was delighted with the beauty of her voice, the



MISCHA LEON (seated) AND AXEL SKIERNE, THE DANISH PIANIST, WHO HAS JUST ARRIVED, AND ACCOMPANIED THE TENOR AT A CARNEGIE HALL CONCERT.



MARTA WITKOWSKA.
As Carmen, one of her best roles.

clarity of her tones and the purity of her diction, and insisted upon encores.

Assisting her in the program were Minnie Marshall Smith, reader, and the American Saxophone Band. This organization, consisting of twelve graduated saxophones, is the only one of its kind in the East, and in numbers by Volkmar, Halle and a collection of Scotch melodies proved its worth as a body of splendid ensemble artists. The band is under the direction of R. L. Halle, who wielded the baton with a decision and an artistic perception which brought forth excellent results.

A. Russ Patterson played the accompaniments for Mme. Patterson in his usual artistic manner, preserving a sympathetic accord with the singer which added greatly to the success of the program.

Reed Miller Scores Again in Troy

Few people know that Reed Miller served during the Spanish war, and that he has little use for recent declarations of a singer concerning "shooting her son rather than have him go to war." (P. S.—The singer has no sons.) At a recent concert of the Troy Vocal Society, at which he was soloist, he sang two war songs which made a big hit. He has sung in Troy eight times, four times in "The Messiah" and once each in "The Creation," a recital, and twice in miscellaneous concerts. Roy H. Palmer, treasurer of the society, recently wrote him, in part:

On behalf of the Troy Vocal Society I desire to repeat to you our thanks for your wonderful work of last evening, and to express the appreciation of every man in the society for the way in which you aided in making the program a success, and the spirit in which you assisted us.

Notwithstanding your many successes in Troy I venture to say you made a greater hit last night than at any previous appearance. The way in which you handled it has been commented on by both press and audience in the highest terms. I know that the feeling of friendship which you created can but help to create a demand for another engagement. Again expressing our appreciation and good will,

Very truly yours,

ROY H. PALMER.

The following notices re-echo the praises showered on Mr. Miller for his superb singing March 8:

Reed Miller, . . . always appreciated by Troy audiences, won new plaudits last evening. It was evident from his first tones that he was in splendid voice, and the beauty of his head and chest tones gave immediate satisfaction. He is a master of diction, and his enunciation is clear cut and vivid, yet always yielding itself to the musical note. . . . In the singing of the title role of "Columbus," Reed Miller scored a great success. His voice was eminently fitted for the part, he was perfectly familiar with the music and words, and when he gave the song to the Virgin the audience applauded in vigorous fashion. At the conclusion, the chorus showed appreciation of the singer, who in turn complimented both chorus and leader.—The Troy Record.

Mr. Miller is familiar in Troy as a singer in the Christmas oratorio, "The Messiah," but last evening had an opportunity to show the diversity of his gifts. Mr. Miller has all the essentials of a very good singer, a lovely tone, clear diction, competent range and the intelligence in phrasing and emphasis which is the chief charm of singing as an art. His individual numbers were new and were most pleasingly interpreted. His dramatic force in the air from "Salvator Rosa" by Gomez, and in the war songs, was most unexpected, while for the milder selections his melodious voice was peculiarly well fitted. A group of war ballads was quite picturesque, one being the just published "One Year; 1914-1915," by Burleigh. Mr. Miller's encore number was a negro camp meeting sermon in song, "The Landslide," by Lily Strickland. . . . The scene in "Columbus," ending "The heavenly banner" had such fervor and emotional and artistic force that the hall rang with spontaneous applause of chorus and audience.—The Troy Times.

What Portland and Seattle Thought of Ethelynde Smith

As a result of her appearance in St. Louis, Mo., on January 29, Ethelynde Smith sang two re-engagements in that city on March 8 and 10, making four recitals there within eighteen months. Miss Smith has been enjoying a remarkably successful coast to coast tour, having been re-engaged, in some instances before she left the hall, for appearance next season in every place in which she has sung, with the possible exception of Seattle, Wash., where two engagements are pending.

Appended are a few of press comments which sounded her praise during this tour:

PORTLAND, ORE., DELIGHTED WITH PORTLAND, ME., SINGER. Ethelynde Smith, lyric soprano, is a young singer of attractive personal charm. She is lucky enough to be blessed with plenty of cheerful vivacity and to be able to give pleasant expression to it. Miss Smith speaks her words distinctly and her phrasing is excellent.—Portland Oregonian.

It was Ethelynde Smith's introduction to the musical capital of the Northwest. This soprano captured hearts by her graciousness and souls with her songs. From the outset the audience loved her. Miss Smith's first number was Micaela's aria from "Carmen" and so well was it received that she had to return and give two encores before the multitude would quit its noise making. She later gave five program numbers and responded again twice to encores.—Portland (Ore.) Evening Telegram.

One delight followed another throughout the evening clear down to the last number, when the big audience which packed the house refused to leave until it was repeated three times. Ethelynde

Smith, the soprano soloist of the evening, pleased her audience, responding graciously to encores and retiring from the stage amid a shower of spring blossoms.—Portland (Ore.) Evening Journal.

Miss Smith is a soprano with a register clear in its upper notes, open in the middle and strong in the lower. Her enunciation is good, fully recognizing the consonants as they come and not ignoring them as undesirable acquaintance. The voice is well cultured and its training apparently has accentuated its sweetness. But it is the evident kindness of personality which is the strongest advocate for the charms of the voice, a personality which will always bring audiences to this singer.—Seattle (Wash.) Post-Intelligencer.

Miss Smith, who is a lyric soprano, added greatly to the enjoyment of the occasion. Her voice is sweet and fresh and her personality so winning that her audience is with her from the beginning.—The Seattle (Wash.) Town Crier.

New York, Boston and Cleveland Sound Evan Williams' Praise

"Evan Williams' entirely English program at Aeolian Hall yesterday attracted a capacity audience, which was so enthusiastic in its approval as to force the singer to add not less than six voluntary numbers to his already extensive list of twenty-one songs." Such a state of affairs in regard to a New York recital speaks unmistakably of the genuine success of the giver. The Herald declared "he was in good voice and the audience showed evident signs of enjoying his entertainment," and the Sun had this to say: "Lovers of the sweet, untroubled tones of Evan Williams' voice flocked to hear him sing yesterday afternoon at Aeolian Hall. His voice has lost none of its warmth and persuasiveness, and his long list of songs had to be generously supplemented before his audience would go home satisfied." In the opinion of the American, "the years apparently affect his charming voice but little. They have



EVAN WILLIAMS,
Tenor.

no palpable effect, however, on his delightful method of presentation and his faultless diction." The other New York papers were equally enthusiastic in his praise. Nor is his popularity confined to the metropolis, for following his appearance in Boston, the Herald of that city said: "Mr. Williams has been a favorite for twenty years. . . . The singer's beautiful voice and art have won him both fame and fortune. He knows how to touch the heart of an audience. He voices the elemental emotions, love, joy, grief, with eloquence and sincerity. He can be humorous, fervent, tender, dramatic. None is more skilled in lyric declamation. His finished phrasing and delightful clearness of diction as ever excited admiration." From the Cleveland Plain Dealer comes a word of praise also, "Evan Williams disclosed qualities of voice, temperament and style that were a revelation to the majority of his hearers. . . . Mr. Williams met the test with superb eloquence and unflinching enthusiasm, together with fine understanding and sympathy with text and music of his offerings. These covered a wide range of lyrics and afforded the singer manifold opportunities to display his admirable versatility, as well as his ability to color and modulate his tones in harmony with the requirements of his chosen songs." These New York, Boston and Cleveland appearances, together with one in Brooklyn, all occurred within one week.

Haywood Artist-Pupil Increases in Brooklyn Favor

Marion Fitch gave the second Musical Hour at the St. George Hotel for the benefit of the Brooklyn Music School Settlement, Friday morning, March 9. Her program consisted of a group of German songs, the aria "Adieu Forets," by Tschalkowsky, and a group of English songs.

The Brooklyn Eagle said of her singing: "Miss Fitch has gained in every way, vocally, since her last appearance at the Musical Hours given last spring. The program was well built and it showed the varied excellencies of Miss Fitch's style," and in the Brooklyn Times appeared: "In the last year Miss Fitch has advanced herself to the front rank of Brooklyn singers."

Miss Fitch is a pupil of Frederick H. Haywood.

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DR. CARL'S ORGAN RECITAL

In Commemoration of Twenty-five Years at "Old First"—Reception and Resolutions to Noted Organist

It is hardly an exaggeration to say that the best known musical church services in America today are those of the Old First Presbyterian Church, New York, where Dr. William C. Carl has been organist and musical director for a quarter of a century. From the early autumn to the beginning of summer Dr. Carl is in attendance at the church, giving almost weekly recitals in addition to the regular duties of an organist and choirmaster of a metropolitan church, and finding time as well to teach the students of the Guilman Organ School, of which he was the founder. When the summer comes Dr. Carl hies him to France, or England, or Germany, or the Pacific Coast, or Japan even, and, in making known his agreeable personality and skill as a traveling recitalist, continually adds to the name and fame of the Old First Presbyterian Church, New York, as a musical center from which radiates the light that has illumined the darkness of many a student of organ playing. For twenty-five years Dr. Carl has kept steadily and faithfully at his post. That fact in itself is enough to show that he has given satisfaction. But the pastor of the church and the choir were not content to let facts speak for themselves. They were determined to show their appreciation of the invaluable work of Dr. Carl by means of a reception and several musical services in order that the general musical public might have the opportunity of adding to the testimony of approval.

On Thursday evening, March 22, Dr. Carl gave an organ recital in commemoration of the event. He selected a program of music written at various periods during the long years that have passed since the modern organ first became an instrument worthy to be designated as musical. The first name on the program was Conrad Paumann, a truly great man of his day, and one whose reputation spread all over Europe. The Emperor Frederick III, the Duke of Ferrara and many another notable of that distant period made him presents, and he was invited to play on several of the greatest organs in Europe, and all his fame and emoluments were won in spite of his physical handicap of blindness. He was born as long ago as 1410, the year in which Sigismund obtained the crown of Bohemia and was elected Emperor of Germany; the year in which Joan of Arc was born in France; the year in which the Guildhall was built in London; several years before the discoverer of America was born. He became organist of the church of St. Sebald in Nuremberg when Heinrich Traxdorf built the new organ in 1444. The organ is mentioned in a book by Hirsch called "Lebensbeschreibungen," and the organist is eulogized in a poem by Hans Rosenplüt, published in 1447. Dr. Carl did well to recall to a modern audience the name of an old organist whose renown once drew multitudes to his recitals. The next name on the program was Girolamo Frescobaldi, a famous organist of St. Peter's in Rome, who was born in 1587, one hundred and fourteen years after Conrad Paumann died. Much progress had been made in the intervening century. Paumann could hardly have recognized the toccata of Frescobaldi. And the spirit of pontifical and regal Rome was utterly unlike the provincialism of the burghers of Nuremberg for whom Paumann habitually played. In 1587 Mary, Queen of Scots, was beheaded, and in the same year the governor of the colony of Massachusetts, John Winthrop, was born. When Frescobaldi was one year old the great Spanish fleet, called by the Spanish the Invincible Armada, came to grief in the stormy waters around England. Whether Frescobaldi was born in 1583, as some authorities state, or in 1587, as Dr. Carl's program announced, is of little importance. Frescobaldi was the most famous organist of the seventeenth century. Bains says that when Frescobaldi returned to his native Italy from Antwerp he drew an audience of 30,000 persons to hear his first recital in St. Peter's. His works were very important for many years, though modern organists play toccatas on modern organs which are beyond the skill of what Frescobaldi was. He died in 1644, not 1654, as stated on the program.

Louis Nicholas Clérambault was the next name on Dr. Carl's list. He was a Frenchman, born in 1676, and organist to the king. The king who ruled in France during the life of Clérambault were Louis XIV, and Louis XV. His music was written during a royally dissolute period in the long history of France. Those who know the beautiful Paris which arose from the ashes of the great revolution can hardly believe the historians who describe the filth and stench of old royal Paris. Voltaire wrote from Switzerland: "You have in Paris a hospital where eternal contagion reigns, where the sick, heaped all together, receive from and inflict on one another reciprocal disease and death. You have slaughter houses in back streets with no issue, which give out in summer a cadaverous odour capable of poisoning an entire quarter. The exhalations of the dead slay the living in your churches, and the charnel yard of the innocents is a witness at this day of a degree of barbarism that degrades us below the Hottentot." The water for the city was drawn from the Seine into which all kinds of filth was thrown by the citizens of the sewerless city. When the beautiful Margaret of Navarre chid her noble lover she exclaimed: "Look at these lovely hands of mine. They have not been washed for eight days. But they outshine yours." No wonder perfumes were so eagerly sought by the gentle dames and the gallant knights of old Paris. When Louis Nicholas Clérambault, organist to the king, was making his perilous way through the narrow, unpaved, streets of old Paris, he had to be careful to avoid the slops poured from the windows at all hours. The story of old Paris, and of all the medieval cities for that matter, could not be printed in a modern book. All that has come down to these days are the works of the architects, painters, poets, and musicians. And less has descended from the musi-

cians than from the others because music is the most recently perfected art. For that reason a few fragments from the royal and filthy Paris of the "grand monarque" are of especial interest. Dr. Carl chose wisely in his selection from Clérambault.

The next number on the program was "The Bell Symphony," by Henry Purcell, organist of Westminster Abbey, and undoubtedly the most original musical genius England has produced. He was born in 1658, while modern music was still in an archaic state. The tempered scale was unknown at that period. What Purcell might have done today is, of course, only an idle speculation. Purcell was born in the year that Oliver Cromwell died and his youth was passed during the gay debauchery of the reign of merry Charles II. Purcell was a dramatic composer by nature of his genius. No man was less fitted for the church. His training alone made him organist of the Abbey. When he died at the early age of thirty-seven, England lost a great man who was born two hundred years too soon. It is said that Purcell died from exposure to the cold in sleeping off a drunken carouse out of doors in November. He is buried in the Abbey near the organ.

From the pomp and festivity of Charles II's London, Dr. Carl went to the quiet old church of St. Mary's, in the North German town of Lübeck, up near the Baltic sea. Dietrich Buxtehude was organist there. He was born in 1637, twenty-one years before Purcell, and forty-eight years before Johan Sebastian Bach. He was a Dane by birth, but he made his solid reputation in Lübeck, where he instituted the great musical church services which

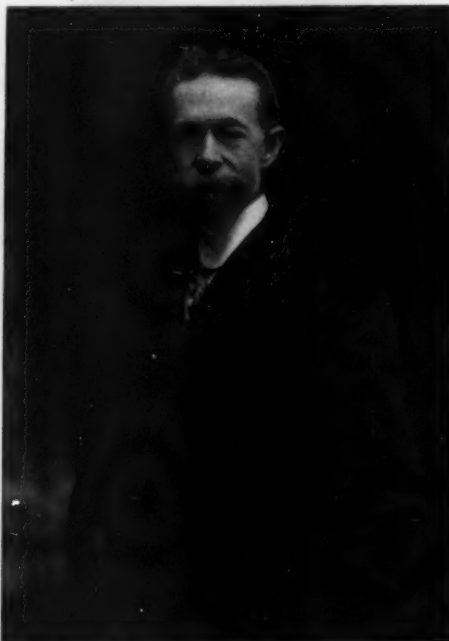


Photo by Aimé Dupont.

DR. WILLIAM C. CARL.

made the town famous in Germany. Bach himself made the journey of fifty miles on foot to hear Dietrich Buxtehude play the Marienkirche organ. Was not Dr. Carl justified therefore in putting a choral of Buxtehude on his program? J. S. Bachs do not tramp fifty miles to listen to every organist.

Then Dr. Carl played Bach's D minor toccata and fugue. But why was Bach classed with the "ancient" composers? It is true that he was born a long time ago, 1685—no doubt an early date in modern music. Yet Bach is one of the immortals who do not grow old. Ben Jonson wrote as truly for Bach as he wrote for Shakespeare when he said:

Thou art a monument, without a tomb,
And art alive still, while thy book doth live,
And we have wits to read, and praise to give.

He was not of an age, but for all time!
And all the Muses still were in their prime,
When like Apollo he came forth to warm
Our ears, or like a Mercury to charm.

There was nothing on the program to rank with this inimitable work of Bach. Bach at his best is better than any other organ writer, as every musician knows. And Bach in his D minor toccata and fugue was at a best that has no equal in any other composer's work. Dr. Carl wisely refrained from seeking a companion piece to the great Bach work. He turned to the graces of melodious Martini—after the Alpine peaks, the flower garden! It was only as a musician, however, that Martini was inferior to Bach. Giovanni Battisti Martini, of Bologna, was learned in philosophy and theology. He was a mathematician and a literary scholar far in advance of his contemporaries. His library had 17,000 volumes and his learn-

ing gave him so much renown throughout Europe that more pupils came to him than he could instruct. His theoretical studies were of great value in fixing the rules of composition and he wrote several works on theory. He also composed a few pieces by way of recreation. Dr. Carl selected from Padre Martini's works the popular gavotta, generally known as "Les Moutons." Simple as this little composition sounds, it is full of fine canonic imitation and is as clever as it is tuneful. The registration which Dr. Carl chose for this number was possible only on a modern organ. Martini was born in 1706 and died in 1784, five years before the French Revolution brought the old art world to an end and began the modern era.

The second part of Dr. Carl's program contained modern works only. César Franck, the Belgian who became a naturalized Frenchman, was represented by a "Pastorale," a melodious little movement, but one which could hardly do justice to the great reputation of the composer. Another Belgian, J. N. Lemmens, wrote the delightful "Wedding Morn," which Dr. Carl played so delicately. Lemmens is not so great as Franck, but his organ music is very effective in a popular way. Alexandre Guilmant, with whom Dr. Carl studied many years ago in Paris, was a voluminous organ composer as well as one of the greatest players of modern times. Dr. Carl played the first movement of Guilmant's first organ sonata, and then interpreted a most attractive "Spring Song" by the American organist and composer, Harry Rowe Shelley. The program ended with a brilliant performance of Joseph Bonnet's "Variations de Concert," after which the genial and popular organist of the Old First Presbyterian Church disappeared from view, walled in by a living barricade of friends and admirers, who pressed forward to shake hands and wish him a few more, if not several, happy returns of his twenty-fifth anniversary as an organist.

What the future has in store for Dr. William Crane Carl no one is permitted to know. But what he has done during the past quarter of a century has won him the recognition of the musical public of practically the entire United States and the gratitude of scores of pupils. And it is hard to believe that his good work will be soon forgotten. Will not some organist a century or more hence recall the work of Dr. Carl and play selections from his many transcriptions even as Dr. Carl himself now plays the choral arrangements by Buxtehude and Sweelinck?

Reception and Resolutions

At the reception tendered Dr. Carl, Friday evening, by the pastor and session of the "Old First," they presented him with a set of resolutions engrossed on parchment and a purse of gold.

Dr. Duffield in a happy speech eulogized the work of Dr. Carl in the highest terms, and what he had accomplished during the past years. The choir presented a souvenir in gold, and the Guilman Organ School a purse of gold. A large number of prominent people attended including Joseph Bonnet, who came especially from the South to honor his friend, Dr. Carl.

A program was rendered by prominent artists including Maud Morgan, harpist; Margaret Harrison, soprano; Alix Young Maruchess, violinist; Andrea Sarto, baritone; William Hersey, pianist, and Willard Nevius, accompanist.

These are the resolutions:

"The officers and members of the Old First Presbyterian Church in the city of New York herewith express to their organist and musical director, William Crane Carl, Mus. Doc., their heartfelt appreciation of the able and faithful service which he has rendered for twenty-five years. As a master musician they admire and applaud the knowledge and skill which have placed him at the head of his profession and have won for him honor throughout the land and beyond the sea.

"As a director of church music, they commend his high ideal of the ministry of his art in public worship; his sympathetic expression of the devotional spirit; his fidelity in meeting the responsibilities of his office and his continual and fruitful effort for the enrichment of the church services.

"As a member of the church, they gratefully recognize his loyalty in its interests and his ready and hearty participation in its work.

"As a friend, they testify to his genial personality and companionable spirit, which have secured for him affectionate and enduring regard of pastor and people.

"They entertain the hope that the ties which bind him to the church may strengthen as the days go by and that this quarter century of achievement may be only the prelude to yet larger accomplishment in the time to come.

"Signed on behalf of the officers and members of the Old First Church.

"HOWARD DUFFIELD, the minister of the church.

"CHARLES E. DAVIS, the clerk of the session.

"The ruling elders: JAMES HENRY, HY C. MARTIN, ROGER H. WILLIAMS, CHARLES H. OLMSTED."

"Elijah," the Celebration Contribution of Dr. Carl's Choir

At the Sunday evening service the choir gave as its contribution to the celebration in honor of Dr. Carl, excerpts from Mendelssohn's "Elijah." A large and thoroughly interested audience listened with reverential attention to the inspiring strains with which the great composer has enriched his theme. Nor was all the inspiration due to the work itself, for the choir gave a rendition which spoke conclusively of the excellence of its training under Dr. Carl. Margaret Harrison, soprano, and Henry Miller, baritone, are the soloists and their work bore the same marks of splendid musicianship which marked the work of the evening. Under Dr. Carl's direction not only the beauty of the music itself was shown to the best advantage, but the singing, both solo and ensemble, was marked by an intensity which was decidedly dramatic in its imprint. One of the features which marked the entire performance was the distinctness of enunciation, not only of the soloists but of the chorus as well. It was English sung in a manner to be understood by an English-speaking audience, and for this reason—if there were not many others—Dr. Carl is deserving of the highest praise.

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NEW YORK CRITICS IN PRESS OF MARCH 16th 1917 AGAIN PROCLAIM HIS STANDING:

New York Times, March 16, 1917.

Lester Donahue, one of the most talented of the young American pianists who have recently come before the public, gave his third recital of the season yesterday in Aeolian Hall. He played with a genuine musical instinct, as he has before, perhaps most successfully displayed in Beethoven's sonata in E minor, op. 90, in both movements of which he felt and conveyed their intimate and poetic spirit. There was much that was fine also in his playing of d'Albert transcription of Bach's organ "Passacaglia."

New York Tribune, March 16, 1917.

Lester Donahue, youthful pianist, gave his second recital of the season at Aeolian Hall yesterday afternoon. The audience was large and received the young musician with much applause. Since his last appearance Mr. Donahue has improved considerably. The fire and energy which ingratiated him with his first hearers remain, but there is now an element of caution in the way he strikes his forte chords lamentably absent in his earlier appearance. Mr. Donahue's apparent recognition of the fact that control is always better than abandon, no matter how delightful the latter may be for the moment, is one of the best signs of his ripening experience and developing genius.

New York Sun, March 16, 1917.

Lester Donahue, a young American pianist, who had given one recital this season, gave his second yesterday afternoon in Aeolian Hall. His program was well arranged in respect of variety and the interest of its contents. Mr. Donahue has a substantial talent for the piano, backed by a fine musical sensibility. He plays like a pianist and a musician. He has taste and temperament, as well as tone and technic. Most significant of all, however, is the musical quality of his playing. There are altogether too many unmusical and only professionals know the eloquence of that adjective, "musical." The audience was large and there was much applause.

New York American, March 16, 1917.

Lester Donahue, the youthful pianist from California, was enthusiastically received in

Aeolian Hall yesterday afternoon when he gave his second recital for the season. Mr. Donahue has not changed his artistic ideals since his debut about two years ago. In that time, however, an added mellowness is noticeable in his art; his technical methods have developed along the right lines. Being still young in years, Mr. Donahue has time for further development, although at present he is one of the most satisfying of the youthful pianists now before the public. The program yesterday opened with the Bach-d'Albert "Passacaglia," which was presented with a deep sense of its beauty and nobility. This was followed by the romantic E minor sonata by Beethoven, in which the melodic rhythm and flow were admirably revealed. Three little pieces by Schumann, "Aufschwung," "In der Nacht" and "Traumes Wirren," were given in a manner which displayed their obvious beauties and intricate technicalities.

New York Herald, March 16, 1917.

Lester Donahue, one of the younger American pianists, gave his second recital of the season yesterday afternoon in Aeolian Hall and was heard by a large audience. The Bach-d'Albert "Passacaglia," Beethoven's sonata, op. 90, a group by Schumann and Liszt's "Apres une Lecture du Dante" were played with his usual skill and force. Highly musical gifts combined with good technical resources make his playing interesting. Among the most enjoyable numbers were two little pieces by Debussy, "Reflets dans l'eau" and "Soiree dans Grenades." A delicate touch and fine gradations of tone, combined with a skillful use of the pedals, made these atmospheric numbers delightful.

New Yorker Staats-Zeitung, March 16, 1917.

Lester Donahue, a youthful pianist, gave yesterday afternoon in Aeolian Hall, which was overfilled, finest proof of his high talents. The artist played the Bach-d'Albert "Passacaglia" with beautiful tone and evinced in the Beethoven E minor sonata, op. 90, a well developed spirituality. The seldom heard Liszt's "Fantasia quasi sonata,

Apres une Lecture du Dante," Mr. Donahue rendered with great finesse and most exquisite beauty. The public received the young artist with warmest applause, demanding three encores at the end.

New York Evening World, March 16, 1917.

Lester Donahue, a young California pianist who has won deserved approval here, gave a recital at Aeolian Hall yesterday afternoon. His program comprised works by Beethoven, Schumann, Bach-d'Albert, Carpenter, Debussy, Dohnanyi and Liszt's "Apres une Lecture du Dante." The latter alone I was privileged to hear. Mr. Donahue gave a spirited expression of it in the approved Lisztian manner.

New York Evening Post, March 16, 1917.

Lester Donahue, a young American pianist of promise, gave a piano recital yesterday afternoon at Aeolian Hall. He has been heard several times in New York, and has been commended for his good work. He has a singularly lovely piano and mezzo forte tone. He has qualities of sincerity and feeling for beautiful tone.

Brooklyn Daily Eagle, March 16, 1917.

Lester Donahue's large following heard his buoyant playing in a piano program yesterday in Aeolian Hall, Manhattan. He gave Beethoven's sonata in E minor in its allegro and rondo, and this large number was extremely well given, though the "Passacaglia," by Bach-d'Albert, three Schumann numbers and Liszt's "Fantasia quasi Sonata" vied with it in interest. Schumann's "Aufschwung," "In der Nacht" and "Traumes Wirren" were played with intellectual meaning. An odd rhapsodie, in C major, by Dohnanyi, drew together the scattered threads of Debussy, which preceded it, in "Reflets dans l'eau" and "Soiree dans Grenade." Mr. Donahue played Carpenter's "Polonaise Americaine," which is "worth while" and colorful, giving to it tang and spirit. In dignity, earnestness and promise, Mr. Donahue made a strong impression. In playing the Debussy number he showed delightfully atmosphere feeling.

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AMERICAN MUSIC HEARD AT MUSICIANS' CLUB

Mrs. Edward MacDowell and Marie Sundelius Show Beauties of Great American Composer's Works

American music, played and sung by an American pianist and singer, inspired thrills of native pride in the big audience at the New York Musicians' Club, Sunday evening, March 18. Mrs. Edward MacDowell interpreted piano compositions by her famous husband, and Marie Sundelius, soprano of the Metropolitan Opera Company, sang songs by the same composer.

Musicians, as the club name would indicate—composers, teachers, professional singers and instrumentalists and students made up the audience, which taxed the capacity of the club rooms, many standing throughout the entire program.

Mrs. MacDowell's happy explanations or introductory words to each number added a personal touch to her luminous readings of her husband's works. She instanced conditions under which some were written; a delicate sense of humor accompanied many of these. She told of how people had been known to ask Mr. MacDowell if the rose in "To a Wild Rose" were white, since so many people played it as if it were. "In reality," said Mrs. MacDowell, "the New England wild rose is crimson," and seating herself at the piano she depicted this in her reading.

There was a vital message, real coloring, definite outline and fine delineation in each of the programmed numbers, which Mrs. MacDowell, the skilful pianist, emphasized through notable technique and nice understanding of her husband's purpose. Those scheduled were the prelude from op. 10; the "Scotch Poem," from op. 31; "The Eagle," op. 32; "To a Water Lily" and "Will o' the Wisp," from "Woodland Sketches"; the Largo from sonata "Tragic"; "From a German Forest" and "Brer Rabbit," from "Fire-side Tales"; "To the Sea," "A. D. 1620" and "March Wind" from "Sea Pieces," to which among others she added as encore "To a Wild Rose," "In a Haunted House," etc.

Marie Sundelius, with colorful tracery, interpreted the MacDowell songs. Her voice clear, vibrant, of beautiful liquid quality and purity, a pliant organ, responded with surety to her splendidly directed mood. Incidentally, Mme. Sundelius is a delightful personality which adds definitely to the pleasure of her song interpretations. She also was called upon to repeat several numbers and to add encores.

Paul Althouse Has "A Winning Personality, Intelligence, Poise and Artistic Perception"

"Celeste Aida" is always a good medium for the introduction of a well equipped tenor. There are tenors who make of this aria a noisy sensuous and nasal monstrosity, and the people applaud it, thereby encouraging the growth of what has become a vocal disease and a deterioration of artistic singing. Paul Althouse sang the aria as it was always intended it should be sung, with rapture certainly, but with a respect and reverence and an exaltation of the subject, that lifted it immediately out of the commonplace and tawdry and put it in the realm of refinement and chastity. He has a voice of rare charm and power; so well controlled that he can express his ideas and moods to a nicety. He has a winning personality, intelligence, poise and artistic perception. He was recalled again and again.

The foregoing is taken from the Harrisburg (Pa.) Telegraph and has reference to Paul Althouse's recent appearance there as soloist with the New York Symphony Orchestra, Walter Damrosch, conductor. Another applauding voice is found in the Harrisburg Patriot which stated that "after Mr. Althouse's incomparable singing of 'Celeste Aida,' and at the conclusion of each of his numbers, as artistically given, the eminent director's approval was unsparsingly shown and he added to the enthusiastic applause given the singer."

Symphony Society's Final Afternoon Concert Enjoyed by Big Audience

Thursday, March 15, the New York Symphony Society (Walter Damrosch, conductor) played for its final afternoon concert of the season a program made up for the most part of familiar numbers. These included the Mendelssohn overture, "Fingal's Cave"; the César Franck symphony in D minor; "Italian Serenade," Wolf; two movements from "American Negro" suite, Otterström (a novelty), and Enesco's Roumanian rhapsody, No. 1. The two movements from the "American Negro" suite based upon the texts of the songs, "Blow de Trumpet, Gabriel," and "Trabel On!" (burlesque march), are as catchy and negroesque as the text would signify. These were splendidly received. Otterström was born in 1868 in Copenhagen, but has been a resident of Chicago since 1892. The Chicago Symphony Orchestra gave the first performance of the suite, December 15, 1916.

The big audience in attendance on Thursday afternoon was, as usual, attentive to Mr. Damrosch's readings, and applauded spontaneously and continuously at the conclusion of each number.

Louise Homer, in excellent voice, sang brilliantly and was applauded accordingly. Two groups made up her offerings: aria "Ombra mai fu," from "Xerxes" (Handel), "Dem Unendlichen," orchestrated by Felix Mottl (Schubert), and the "O don fatale" aria from "Don Carlos" (Verdi).

Leginska for People's Symphony Fund

Leginska, warm hearted artist, gave her services at Carnegie Hall, March 16, in a recital which filled the hall, for the benefit of the \$100,000 endowment fund. Her playing, always clean cut, devoted to the composer's intentions, was never more delightful in its characteristics. Delicate but incisive was her delivery of variations by Rameau, and

a dainty morsel was Daquin's "Cocou." Two dances by Beethoven were played with clear, classic style, while humor and much contrast, filled the "Rage Over a Lost Penny." Of course there was smashing bravour in Chopin's B minor scherzo, and for the rest of the program, consisting of MacDowell's "Keltic" sonata, Leschetizky and Liszt pieces, in them she reached technical heights seldom achieved. She had to play encores, following numerous bows, and again made many new friends through her sincere, devoted playing.

An Incident of Paul Reimers' Tour

Paul Reimers, the noted Lieder singer, has just returned from a month's concert tour through the Middle West and Southwest, which included several Ohio cities, among them Cleveland, and then took him through Wisconsin, Illinois, Missouri, Oklahoma and Texas.

"The night I sang in Milwaukee the temperature was at the zero mark," Mr. Reimers said, speaking of his trip at the office of the Music League of America, "and you can well imagine how I felt when a few days later I got into Texas, where the thermometer registered 90 degrees. My voice was absolutely gone. I whispered this cheerful bit of news into the ears of the president of the women's club where I was to sing that night, and my imagination pictured me silently turning the crank of a victrola to grind out a program of my victrola records. However, the lady sent me to a local doctor, who proved to be a charming man; he inserted a tube into my throat and blew down some mixture, which completely restored my voice upon the second treatment. He even went further than that: he gave me a recipe of the mixture, but this I handed back to him after reading it, suppressing some unkind comments. For after the name of one of the ingredients I had read: 'Expose to the sun for seven days prior to mixing.' This, it seemed to me, could be done only in Texas, and the remedy became useless to me in our Northern climate."

"Leila Holterhoff Said to Have Gained in One Sense What She Lost in Another"

After Leila Holterhoff's appearance at Erie, Pa., the following appeared in the Dispatch of that city:

LEILA HOLTERHOFF SAID TO HAVE GAINED IN ONE SENSE WHAT SHE LOST IN ANOTHER, AFTER SHE PRESENTS PROGRAM OF SONGS SUITED TO HER LYRIC VOICE.

Singing as naturally as the birds, with notes as pure and tone of crystal clearness, Leila Holterhoff, the blind soprano, captivated her audience last night in the Little Playhouse. Her poetic conception of songs, well suited to her lyric voice, keyed perfectly with a childlike simplicity of manner for which the appointment of the stage made an admirable setting. With her first songs she won her hearers, and through the entire list of unusual numbers the attention never wavered. Her sympathetic presentation of Grieg songs in German was only equalled by the piquant grace with which she sang the French songs. A touch of romance brought by the singer's blindness was felt throughout. In endowing Miss Holterhoff with such a vocal gift, Nature, according to her law of compensation, has made amends for the loss of sight, and the world is the gainer. Mary Wells Capewell is an accompanist of rare attainment. Such perfect accord between singer and accompanist is seldom seen.

Louis Aschenfelder's Sixth Student Recital

The sixth recital of the season by pupils of Louis Aschenfelder was held at the Aschenfelder studios, 161 West Seventy-first street, New York, Monday evening, March 12. The audience, which was the largest of the season thus far, was generous in its applause.

The program was opened by Isabel Patterson in a group of Italian, German and English songs, which she sang with much spirit. Her voice, although light, is of pure bell-like quality, and capable of many shades of expression. Frances Goldberg acquitted herself creditably in two groups of English songs. She possesses an unusual contralto voice, powerful and delightfully smooth.

Dorothy Hahner was very successful in groups of Italian, German and English songs. Her singing of Mrs. Beach's "June" was especially brilliant.

Francis Gillespie, pianist made a good impression by his playing.

A novelty of the evening was the piano playing of little Anna Rothenberg. Although only five years old, she played with much expression two etudes by Burgmuller. She was enthusiastically applauded.

Warren Proctor's Repertoire

Among the operas, oratorios, and cantatas in which Warren Proctor, tenor, is equipped to appear at almost a moment's notice, are the following: "The Messiah," "Judas Maccabeus" (Handel), "Creation," "Seasons" (Haydn), "Elijah," "Hymn of Praise," "St. Paul," "Son and Stranger" (Mendelssohn), "Requiem" (Verdi), "The Veil," "Rose Maiden," "St. John's Eve" (Cowen), "Hiawatha's Wedding Feast," "Hiawatha's Departure" (Cole-ridge-Taylor), "Skylark" (Thomas), "Erking's Daughter," "Crusaders" (Gade), "Crucifixion" (Steiners), "Lazarus" (Schubert), "Job" (Parry), "Persian Garden" (Lehmann), "The Divan" (Huhn), "Carmen" (Bizet), "Faust" (Gounod), "Martha" (Flotow), "Samson and Dalilah" (Saint-Saëns), "Cavalleria Rusticana" (Mascagni), "Pirates of Penzance" (Sullivan).

Mr. Proctor appeared on numerous occasions with the Chicago Opera Association during its season at the Auditorium, and has been soloist with a number of prominent choral societies. At present, he is filling engagements in recital and oratorio.

Harriet Story Macfarlane in Cuba

Harriet Story Macfarlane, contralto, is at present enjoying a trip to Cuba, including Havana, Atlantic Beach, and other famous resorts of the Island.

Lina Cavalieri and Lucien Muratore



© Victor Georg, Chicago.

Create Furore
in the West and
Middle West
in Recitals



© Victor Georg, Chicago.

MURATORE HAD AN EXTRAORDINARY RECEPTION

Chicago Evening Journal,
March 17, 1917.

MURATORE RAN AWAY WITH THE SHOW

Chicago Herald, March 17,
1917.

CHICAGO PAYS HOMAGE TO MURATORE

Chicago American, March 17,
1917.

CHICAGO HERALD, MARCH 17, 1917:

Lucien Muratore gave the American Choral Society and its patrons an exciting time last evening in Orchestra Hall. Ostensibly the entertainment, which evoked more cheering and whistling and shouting since Mme. Galli-Curci made her memorable debut in the Auditorium last season, was intended to show what the singers directed by Mr. Protheroe could do; but it ended by Mr. Muratore showing what he could do. The French tenor ran away with the show; turned it virtually into a song recital and ended his activities by transforming it—with the assistance of the "Marseillaise"—into a patriotic demonstration.

The artist was liberal. He sang much and sang admirably well, albeit in the operatic manner. The high and the sonorous note is beloved by Mr. Muratore, and with good reason. It brought him great triumphs at this concert. In the "Marseillaise" his soul flamed with extraordinary emotions. The inspiration with which he delivered the tune was stirring indeed, and the audience, in the most literal sense, rose to it.

CHICAGO TRIBUNE, MARCH 17, 1917:

Muratore last night went through an experience twinning with Galli-Curci's when she came back to Chicago last month as soloist and salesman of a choral club's concert; he sang for an audience wellnigh entirely made up of non-operagoers, and stirred them to a demonstration which subsided only when his encores in number exceeded the songs in his formal schedule. Like her, he did more singing in less than two hours than in any three performances at the opera. The great tenor, in admirable voice and condition, put himself into words and music with his customary prodigality and abandon, whether involved with an aria from "Werther" or a trifling lilt to or about a presumably divine creature named Marie. Whatever the bookkeeping shows for the society's venture with Muratore, those who paid to be there got at least full value.

CHICAGO AMERICAN, MARCH 17, 1917:

In spite of a deplorably inadequate publicity quite unworthy an event of such importance and quality, a very good audience assembled last night to hear the great French tenor. Lucien Muratore, at Orchestra Hall, featured as assisting soloist with the American Society.

Although Muratore has just completed a very successful concert tournee in California, his voice has never been in better condition.

But Lucien Muratore's art can stand any test. He possesses all the talents that make a perfect singer. Aside from his glowing, golden tone, his richness of volume and plasticity of technic, Muratore has brains—and an uncanny trick of making a cheap song sound like a genuine art-expression.

He colors each song with the individuality of its poem and each stands apart from the other a finished tone picture. Muratore is a remarkable artist. The oftener one hears him the greater and more intense becomes one's appreciation of the fineness and delicacy which stamp his work. The Osian couplets from Werther received a thrilling and poetic interpretation, and "Magali" was sung in the native Provencal.

He sang all the encores he had prepared while the audience stormed, shouted and whistled for more! While the enthusiasm was at white heat throughout the evening, it became a positive tornado when cries of "The Marseillaise" came from all parts of the house. Muratore sang the "Marseillaise" not once, but twice, the audience standing respectfully.

CHICAGO EVENING JOURNAL, MARCH 17, 1917:

Lucien Muratore had an extraordinary reception last evening when he appeared as the assisting artist with the American Choral Society at the annual concert. It started at forte the moment he stepped onto the stage and continued in a steady crescendo to about the ultimate fortissimo when he sang the "Marseillaise." . . . The walls of Orchestra Hall are not accustomed to the sound of cheering from the audience, but they reechoed last evening until they rang again.

According to my count, which may not be absolutely accurate but is at least approximate, Mr. Muratore was recalled thirty-four times and sang seven encores, which gives a pretty fair notion of the manner in which the audience received him. He sang arie from the French operas, songs in French and Italian, and all with the beauty of tone and refinement of art that we have so often admired on the stage of the Auditorium, for he is a singer who can trust to his voice and is not dependent upon the stage accessories for his effect.

DAYTON DAILY NEWS, MARCH 21, 1917:

Perhaps there are greater musical combinations than Cavalieri-Muratore, but none has ever been heard in Dayton. We fancy there has never been a more enthusiastic audience in attendance upon a musical event than the one which packed Memorial Hall Tuesday night to hear these two celebrities.

The evening was quite remarkable in many respects. The renowned French tenor, Lucien Muratore and his handsome wife, Lina Cavalieri, affirmed every opinion that had been existing in the minds of local devotees of music and their song recital was of such a commanding nature that the vast audience was literally carried off its feet.

Of Muratore's voice, volumes might be written. Many fine things were said of his selections last night. He is a real artist, possessing all the finer qualifications of the great tenor he has been acclaimed in musical centers of the nation.

DAYTON EVENING HERALD, MARCH 21, 1917:

Lucien Muratore and his wife, Lina Cavalieri, gave the most sensational concert of the present musical season when they appeared Tuesday night in joint recital at Memorial Hall under auspices of the Civic Music League and were greeted by an audience of 3,000.

The program consisted of French and Italian numbers and was happily chosen to suit the voices of the singers and the wishes of the audience. The compositions were mostly of the heavy type and the climax of the entire evening's program was reached when Muratore closed the concert with his rendition of "The Marseillaise."

Muratore made his first appearance in the ballade, "Le Roi," by Edmond Lalo, and was greeted with an ovation which elicited an encore. Madame Cavalieri's first number was "Je t'aime," and like her husband, was compelled to respond with an encore. The first part of the program was closed with a duet, "Sous la Fenetre," by Schumann and was rendered with a wonderful tone color and blending of the voices of the two artists.

His interpretation of the songs was characteristic of his wonderful training and the enunciation was perfect. He displayed a perfect control and his falsettos were of the pure bell like quality.

Madame Cavalieri's trills in the rendition of "Mephistophele" were marvelous and her sweep from the high notes to the almost contralto-like few tones in her selection from "Carmen" elicited a storm of applause. She has a wonderful reserve vocal power and reaches her high notes without the trace of an effort. Her last number, "Mary, Mary," from the popular Neapolitan song by Di Capua, was given with truly operatic rendition.

CAVALIERI SCORES GREAT SUCCESS IN LEAGUE'S CONCERT

Famous Woman and Lucien
Muratore Respond to
Many Encores

Dayton Evening Herald,
March 21, 1917.

MURATORE RECALLED THIRTY-FOUR TIMES AND SANG SEVEN ENCORES

Chicago Evening Post, March
17, 1917.

MURATORE AND CAVALIERI GIVE HUGE CROWD AT CONCERT LESSON IN PATRIOTISM

BATTLE HYMN CHEERED

Hearers Shout Approval and
Sympathy After Dramatic
Rendition of War Song

San Francisco Chronicle,
March 11, 1917.

MURATORE THRILLS ALL WITH VOICE

San Francisco Examiner, Feb-
ruary 26, 1917.

MURATORE GETS BIG OVATION

Chicago Tribune, March 17,
1917.

REMARKABLE ENTHUSIASM IS UNLOOSED

Dayton Daily News, March
21, 1917.

For Concert or Recital, address Muratore's Secretary, Congress Hotel, Chicago, Ill.

MUSICAL COURIER

Weekly Review of the World's Music

Published Every Thursday by the
MUSICAL COURIER COMPANY
 (Incorporated)

ERNEST F. EILEY, President
 WILLIAM GEPFERT, Vice-President
 ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St., New York
 Telephone to all Departments: 4292, 4293, 4294, Murray Hill
 Cable address: Pegajar, New York

Member of Merchants' Association of New York, Fifth Avenue
 Association of New York, New York Rotary Club.

NEW YORK THURSDAY, MARCH 29, 1917 No. 1931

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For the names and addresses of other offices, correspondents and
 representatives apply at main office.

SUBSCRIPTIONS: Domestic, Five Dollars. Canadian, Six Dol-
 lars. Foreign, Six Dollars and Twenty-five Cents. Single Copies,
 Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

American News Company, New York. General Distributing Agents.
 Western News Company, Chicago. Western Distributing Agents.
 New England News Company, Eastern Distributing Agents.
 Australasian News Co., Ltd., Agents for Sydney, Melbourne, Bris-
 bane, Adelaide, Perth, Tasmania. Agents for New Zealand, New
 Zealand News Co., Ltd., Wellington.

THE MUSICAL COURIER is for sale on the principal newsstands
 in the United States and in the leading music houses, hotels and
 kiosques in Belgium, England, France, Germany, Holland, Italy,
 Switzerland and Egypt.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
 Devoted to the interests of the Piano Trade.

Music never has been brought to the masses; the masses must be brought to music. Of course we are speaking of good music.

General Lvoff, the new Russian premier, must take a double pleasure in standing up and saluting whenever the Russian national hymn is played. It was his grandfather who wrote it.

With the engagement of one American soprano, May Peterson, for the Metropolitan and rumor of the engagement of another, Anna Fitzu, it looks very much as if things were beginning to shape themselves in a direction which has long been wished for.

Milton and Sargent Aborn can well be proud of their unbroken record of fifteen completed seasons of English Opera with their opening at the Bronx Opera House beginning the sixteenth season. No other impresarios in the same branch of work has a record which at all compares with this, though Fortune Gallo of the San Carlo Opera Company is doing parallel work with equal success as regards opera in vernacular.

If this country is to go to war, no doubt there will be many concerts given all over the land for the purpose of aiding the American Red Cross and similar charities. It would be a good idea for the Red Cross to take charge of all such entertainments, or at least to have them controlled by a bureau or a department created for that purpose. One is not inclined to suspect dishonesty in connection with charity endeavors, but certain regrettable occurrences have taken place everywhere during the past three years in connection with concerts for war purposes, and therefore philanthropic artists who contribute their services and the large hearted public which buys the tickets are entitled to ample protection and should be assured that the money so raised

goes directly to the beneficiaries without sticking to various fingers en route.

Under some of the "administration" and "commission" systems operated in connection with certain charities, very little of the original donations reaches the needy ones for whom they were intended.

Florence Easton-Maclennan and Francis Maclennan in their second duet-recital at the Maxine Elliott Theater, New York, on Sunday evening, March 25, both in their duets and solo work, received hearty applause. Of especial beauty was the group of short duets by Schumann, two of which had to be repeated.

Pianists should remember more frequently that MacDowell, too, wrote sonatas for the piano, fine, big, intellectual, vital, throbbing works. Smitters of the keyboard, especially Messrs. Paderewski, Bauer, Hofmann and Gabrilowitsch, what is the trouble? What is wrong with you? There certainly is nothing wrong about the MacDowell sonatas.

What has become of that season of French grand opera in New York about which so much press matter was sent out only a month or two ago, and where is that wonderful company, headed by Edmond Clément, that was coming over from Marseilles? Perhaps one of the few good things to be laid to the credit of the submarines is that, in this case, they may have saved more than one good artist from disaster.

Pablo Casals long ago admitted that he was the foremost cellist of the world. It is evident that Mr. Casals never had the pleasure of listening to Bogumil Sykora. As an unbiased listener, he would have to admit that Mr. Sykora was entitled to that designation. Mr. Sykora has all the technical and all the musical ability of Mr. Casals and then quite a bit more, the principal difference lying in the fact that the Russian virtuoso recognizes the fact that the cello belongs to the masculine gender, while Mr. Casals seems strangely convinced that his favorite instrument is ladylike.

Spent shots were the articles which the New York Times and New York Sun music critics published last Sunday against the New York Philharmonic. The discharge hit nothing and no one. The attack against the progressive and prosperous Philharmonic has failed miserably. It is a pity that daily paper music criticism as a whole suffers in the public esteem through such machinations as those to which some of the reviewers have lent themselves in the recent abuse of the Philharmonic. The patrons of the orchestra treated the onslaught with the contempt which it deserves.

Patrons of the New York Philharmonic were sorry to learn last week that Maximilian Pilzer, the concertmaster of that organization, has resigned therefrom in order to devote more time in the future to solo work. The young artist, who is not yet thirty, feels that his orchestral activities do not give him the opportunity he desires in order to follow the career of a concert performer. Mr. Pilzer filled his position with the Philharmonic with marked distinction, and the loss of his services is spoken of with extreme regret by the conductor, Mr. Stransky, and the board of directors.

On the front page of this week's MUSICAL COURIER is a portrait of the Cherniavsky Trio, the brothers, Leo, Jan and Mischel. They constitute an extraordinary trio of solo and ensemble artists, and their thorough and finished performances have excited widespread and enthusiastic comment on the part of the public and the critics all over the world. The American concerts of the Cherniavskys were a distinct success last season and during the present winter, so much so that many re-engagements have resulted and an extensive series of bookings has been secured for the season 1917-18. The Cherniavskys have just finished an exceedingly brilliant campaign of concerts through Canada and now are en route to Honolulu, Australia and South Africa, where they will appear during the summer. In the early fall they are to start their next American and Canadian concert tour, and already it is being looked

forward to greatly by the music lovers of these two countries. The reason for the striking impression made everywhere by the Cherniavskys lies primarily in the legitimacy of their performances. One of the main attractions of the Cherniavsky concerts is the temperament and imagination which these talented brothers put into every note of the compositions they play. No musical entertainment draws more people and more money than a concert by the Cherniavsky brothers.

In last week's MUSICAL COURIER there was an announcement to the effect that Bruch's "Odysseus" will be given in honor of his eightieth birthday on February 13 next. As a matter of fact, the great composer's natal day is January 6, and it is to be hoped that singing societies throughout the United States will, on or as near that date as possible, perform one of his choral works, some of which are "Arminius," "Cross of Fire," "Fair Ellen," (mixed chorus and female chorus), "Frithjof" (male chorus), "The Lay of the Bell," etc.

A most important and joyful announcement comes from Kingsbery Foster, manager of Theo Karle, that strikingly successful American concert tenor. Mr. Foster writes to the MUSICAL COURIER: "I beg to state that all the available 1917-18 dates for Theo Karle have been sold." Nothing could be added to make the fact more impressive, except to say that three years ago Theo Karle was unknown in this country, and that he achieved his present enviable position through intrinsic merit, constant study, intelligent and resourceful management, and dignified and liberal publicity methods. Mr. Karle has indeed "arrived," as the French term has it so eloquently.

In the New York Evening Post of March 21, Henry T. Finck very properly calls attention to the fact that the symphony concerts in New York end before April 1, and that for six months and a half thereafter the metropolis is without first class orchestral concerts by a first class orchestra. It is difficult to understand why such a condition should obtain in this very big city, where millions of persons make their residence during the entire summer, and hundreds of thousands spend their vacation period on Manhattan Island or very near it. As none of the conductors of the American symphony orchestras are likely to go to Europe this summer, the services of at least one of them should be available at the head of a summer symphony orchestra in New York. Last year a very artistic and important series of concerts was led here by Walter Rothwell, and it is to be hoped that the course will be resumed this summer; if not, the musical public surely would support some other concert venture, led either by Mr. Rothwell or one of the other available conductors now in this country. It seems a pity to abandon New York and its large public of music lovers to the more or less tender mercies of the moving picture, cabaret, and roof garden entertainments.

PHILHARMONIC FACTS

During the season which last Sunday's afternoon concert brought to a close the New York Philharmonic Society has played twenty-seven symphonies at its New York concerts, including five by Beethoven, two by Brahms, three by Haydn, three by Tchaikowsky, two by Dvorák, one by Liszt, two by Schubert and one by Schumann. The novelties included Strauss' "Alpine" symphony, Rubin Goldmark's "Samson," Hadley's "Symphonic Fantasia," Widor's third symphony, Sibelius' second symphony and Grainger's "In a Nutshell."

Seventeen soloists appeared at the local concerts of the Philharmonic, and the society has given one concert in conjunction with the Bach Choir, of Bethlehem, Pa.

For next season the Philharmonic announces twelve Thursday evenings, sixteen Friday afternoons, four Saturday evenings, twelve Sunday afternoons in Carnegie Hall, and five Sunday afternoons in the Brooklyn Academy of Music. The list of soloists and the musical novelties under consideration will be made known later. Subscriptions now are being taken at the Philharmonic offices for all the series of concerts planned for next season.

VARIATIONS

On Major and Minor Musical Themes

Moloch and the Muse

Many musical thinkers are wondering whether, after the finish of the great blood letting in Europe, and the consequent tremendous political and social clearing up, the school of dissonance writing composers will continue to flourish across the seas. They had succeeded in obtaining a strong influence over even our American composers. It was pointed out as a rare and noteworthy circumstance recently that Reginald De Koven has not orchestrated in "The Canterbury Pilgrims" according to the formulas of Stravinsky, Debussy, Strauss or Schönberg.

Is De Koven the last one of the old school to bow to the new methods, or the first of the new school to break away? Dissonance seems to be the language of pessimism. Why should pessimism prevail in music? There always will be those who claim that dissonance is relative; that what sounds ugly to one man's ear, another's accepts not only without protest, but even with pleasure. Nevertheless, there is a general standard regarding the things that are tonally beautiful, and it has not changed much in spite of the innovations of the extreme modernists. We have an idea that their expression will soften and their soul strife cease in the face of the real Weltschmerz which convulses the world, a Weltschmerz that dwarfs the individual complaints into mere personal peevishness, and the harsh tonal outcries of the composers into musical muling.

We experienced a tinge of real amusement the other day when we were straying on the piano through Chopin's F minor ballade and exclaiming to our very modern musical friend, "Will music like this ever die?" He gave us one disgusted look and said: "Then you, too, belong to the old fashioned brigade?" Sometimes we think we do. And then we waver when we think of Debussy's "Pelleas et Melisande," Strauss' "Salome" and Stravinsky's "Petrouchka"—among other things. Music is a maddening malady, is it not, messieurs et mesdames?

The Martial Concert

Once a music critic, always a music critic. George Bernard Shaw is writing a series of three articles for the New York American. Mr. Shaw calls his contributions "Joy Riding at the Front," a typically Shavian jest on a subject almost sacred. The first of the Shaw screeds appeared last Sunday. In it he tells of the difference between his trip to Ypres just before the war, and his visit to the same place several weeks ago. On the previous occasion he motored into the town at noon. It was a fine and pleasant day. The carillon was ringing out a delightful tune, "Flemish in its gaiety and French in its brilliancy of tone and elegance of execution." Shaw stopped his car and listened, quite enchanted, as he says.

His latest glimpse of Ypres was different. The language of the country was English in all its dialects. The farmhouses and villas had no roofs, no doors, large holes in the walls and no inhabitants. The trees "were chipped and scarred, and here and there broken off short. A man lying by the roadside was not a tramp taking a siesta, but a gentleman who had lost his head." And then Shaw, the music critic, continues:

There was no Belgian carillon, but plenty of German music; an imposing orchestration in which all the instruments were instruments of percussion. Boom! whizzzzzz—Boom! whizzzzzz—all fortissimo diminuendo; then, crescendo molto subito, Whizzzz-bang! clatter. In such a bang and clatter had the gentleman by the roadside lost his head. Well, in time of peace he might have lost it much more painfully and mischievously. There are worse ways of ending one's walk of life. . . . When the car had left the town far behind . . . I found the world suddenly duller. From this I infer that Ypres and its orchestra had been rather exciting, though I had not noticed it at the time.

Shaw is at his breeziest also in the rest of the article, but his admirers no doubt will respond to his musical picture of the cannonading much more readily than to his flippant treatment of the poor fighting gentleman who had lost his head.

"Lakmé" Revived

Previous to last Saturday afternoon, March 24, when the Metropolitan Opera revived Delibes' "Lakmé," our experience of that opera had been

confined to one hearing of it at Oscar Hammerstein's picturesque Manhattan Opera a certain number of years ago (we are hopeless in the matter of remembering dates when no reference file is at hand), when Luisa Tetrazzini sang the title role, and John McCormack was Gerald, the English officer. For years thereafter we cherished memories of Mme. Tetrazzini's terrific embonpoint, corseted in a fashion not at all Hindu, and her truly marvelous coloratura virtuosity in the "Bell Song." Not less pleasurable was our recollection of silver voiced John McCormack, rather ill at ease in his red coat, but not at all hampered in the fluency of his phrasing and the fervor of his delivery. We were charmed with the "Lakmé" score and wondered why, given a coloratura prima donna, every opera house does not keep this melodious and characteristic work in its repertoire.

Last Saturday Maria Barrientos was the Lakmé, and in face, figure and action she made that temperamental and unhappy young woman seem plausible. Her singing was not as carefree as that of Tetrazzini, but it had many delightful moments, and while the "Bell Song" lacked in brilliancy, the purely lyrical and the warmly impassioned episodes were given with lavish outpouring of lovely tone under truly artistic control.

The Male Contributions

It seemed strange to see a red coated English officer these days, even in a grand opera dating from another period, and Giovanni Martinelli appeared not more comfortable in the garb than his predecessor had been. However, he put abandon into his acting, and he voiced love, longing, and anguish with a convincing soulfulness that savored infinitely more of Italia than of Albion. This young Martinelli has developed amazingly since his early days at the Metropolitan, and the manner in which he colors his utterance, grades his dynamics and polishes his every phrase proclaims his entry to the ranks of the tenors who make "bel canto" their slogan and consider specialization in the bawling of top tones a heinous vocal crime.

Leon Rothier, the Nilakantha, was a powerful histrionic factor, and made every phase of his participation a grippingly dramatic moment. His splendid basso voice and singing art found a familiar field in the French measures. Giuseppe De Luca was another expert actor and finished singer. His Frederic added vitally to the excellence of the cast. Others concerned in the principal doings were Lenora Sparks, Minnie Egner, Kathleen Howard, Raymond Delaunois, Pietro Audisio, Vincenzo Reschiglian, Sante Mandolini, Charles Garden. Rosina Galli, dancing artist extraordinary, did a solo bit wonderful in its rhythmic fidelity to the music and in its intelligent grasp of Oriental suggestion without the loss of that delicacy which should distinguish ballet from the coarser types of stage dancing.

Polacco and the Production

The Giorgio Polacco interpretation of the score seemed to us more sedate and a trifle draggy at times as compared with the reading given by Cleofonte Campanini at the Manhattan. We have no exact standard by which to judge, but one of our co-workers, who knows his Paris Opéra-Comique metronomic traditions, corroborates us in our belief that the Polacco "Lakmé" could be quickened and lightened here and there with a decided advantage to the fluidity and Frenchness of the whole. We found much to admire, nevertheless, in the sympathetic baton of Polacco and the exquisite playing of his orchestra.

Scenically, we do not remember anything more beautiful than the colors, lighting and perspective of the last act, a thick, overhung Indian forest, luxuriantly tropical.

The Orient in Tone

No need to dwell on the lean and stupid story of "Lakmé." Most opera librettos are lean and stupid. The greater the art of Delibes, therefore, to hold the musical interest of his hearers unflaggingly. He was a master colorist and his "Lakmé" is full of exotic tints. He never fell into tempting tonal Gal-

licisms, like many of his brother composers in France when they went to the East for their operatic subjects. The languor, the perfume, the mystery, the tragedy of India sound in the "Lakmé" score from first to last. It is a great piece of orchestral and vocal writing. It makes the recently revived "Thais" seem like the work of an amateur whose Orientalism was acquired in the scented boudoirs of the Ville Lumiere.

Lest We Forget

In these days, when every half baked writer on musical topics finds it fashionable to take a fling at everything Franz Liszt said, and wrote, and composed, and did, it is not amiss for young musicians of the present generation to turn back to the published correspondence and essays of Wagner in order to discover how unbounded was that master's admiration of the musical genius of his great contemporary. The sincerest compliment Wagner ever paid Liszt, however, was to lift harmonies and even themes wholesale from his scores and incorporate them in "Tristan" and the "Ring" operas. Any discriminative searcher is able to find the similarities without much trouble.

A few days ago we came across a passage which Moriz Rosenthal jotted down for us on one occasion. It represented what Chopin thought of Liszt's playing. The fabulous Pole said to the mighty Hungarian: "Vous faites des choses infaisables. J'ai regardé tout le temps mais je ne puis pas comprendre comment vous faites tout ça." In rough translation: "You do things which cannot be done. I have watched you all the time, but yet I cannot comprehend how you do all that."

Honor Bright

Dr. Christian F. Reisner, of Grace Methodist Episcopal Church, New York, not long ago delivered a sermon on "Is it ever right to lie?" He supplemented his discourse with replies from many persons to whom he previously had sent the query. We hope he did not overlook:

The pupil who says to the teacher: "I did this perfectly at home."

The teacher who says to the pupil: "Excuse my closing my eyes. It is not sleepiness. I can concentrate better."

The parent who writes: "Lizzie will have to discontinue her lessons; she is working so hard for her examinations at school."

The impresario who says: "We don't need you, but if you will leave your address I will bear you in mind."

The prima donna's husband who says: "You were better than ever, my love; no one noticed your cold."

The pianist who says: "I never am envious of my colleagues."

The conductor who exclaims: "I did not know that another orchestra was to play our program here yesterday."

The manager who wires to a musical club: "Price you offer for X. is far below his usual fee. He is surprised and offended. However, he will make an exception for you, in strictest confidence. Am mailing you contract for signing."

The violinist who declares: "I was offered \$8,000 for this fiddle, but I wouldn't sell it for \$12,000."

The composer who says: "I could write popular music if I cared to and make barrels of money, but I simply do not care to."

The Ultimate Opera

Some one asked a group the other day: "If for the rest of your life you were permitted to hear only one opera, which one would you choose?" We were afraid to answer, but some of the replies were "Carmen," "Tristan and Isolde," "Aida," "Meistersinger" and "Parsifal." What would your choice be?

Gauging Success

It is not only Americans who estimate the success of a musical work according to the amount of profit it garners at the box office. In Sharps and Flats (the excellent quarterly issued by students of the Cincinnati Conservatory of Music) Minnie Tracey tells what Massenet said to her about his "Thais" only a short time before he died: "You know, my petite, how I wrote it for the exquisite Sybil (Sanderson). She was Thais la divine—the exponent in flesh of all that is poetical, earthly and divine in love. In this role she has never been equaled and will never be surpassed. Yet after the first performance in Paris, Gailhard, who was then director

of the Opéra, requested me to come into his office and, standing behind me, put his hand on my shoulder and said: 'Alas! maitre! your beautiful "Thais" has made but a succès d'estime!' I had to smile and say 'Yes!' with sorrow and disappointment. But little by little it has grown in public favor until it is perhaps today, with 'Manon,' the work which brings me the greatest amount in annual royalties. So one must never be discouraged. Out of 'insuccess' often grows success!"

What Critics Come To

Ernest J. Hopkins is a promoted music critic. Formerly tonal arbiter of the San Francisco Bulletin, he now serves as professor of journalism at the University of Southern California, in Los Angeles. Professor Hopkins writes:

I heard Josef Hofmann this afternoon and have a problem to propound. At the end of the Chopin cradle song he struck thirteen o'clock on A flat in the left hand. Yes, I assure you he did—I counted. He brought them out something like the A flats at the end of the seventeenth prelude—thirteen times. (By the way, Chopin was crazy about A flat repeated. There's the D flat major prelude too; and Hofmann rode that dominant hard all the way through the "Berceuse.") Now, what time of night is thirteen o'clock? And especially, what time of night is that to be putting a baby to bed? Oh, I realize that the infant in the Chopin work belongs to the aristocracy and all that; but is that any excuse for it to keep such dissipated hours? Or was Mr. Dvorsky merely recognizing the fact that it was his third encore after the regular program, and in his adroit way letting the audience know it was late? After one of his recent concerts, a lady critic on a morning paper decided to let the world know she had been reading the MUSICAL COURIER; so she devoted the first half of her story to announcing that Hofmann was Dvorsky, and vice versa. But it happened that his programs had had a misprint, and the name was put "Dvorasky"; so the lady critic made it "Dvorasky," too. All over the page—headlines and everything. I know how that poor soul feels now.

Professor Hopkins informs us also that he now can enjoy going to concerts, because he does not have to sit and think up epigrams while the music is going on. "If I haven't any opinion on the performance," he adds, "I am under no compulsion to manufacture one. And if the artist starts in on the Chopin B minor sonata when I had thought all along it was to be the B flat minor, nobody is any the wiser, except my wife." Happy Hopkins.

Random Remarks

The lady who wrote "Dvorasky" should ask "Knave" in the Oakland (Cal.) Tribune (March 3, 1917) for sympathy. Over that peculiar pseudonym, a contributor to the paper just mentioned publishes some astonishing information about Muratore and Cavalieri. He rambles on:

It seems not to be generally known that Muratore was an actor of high renown on the French stage before he discovered that he could sing. He went to the front in defense of his beloved France at the outset of the war, and received wounds. In the hospital he was looked after by Cavalieri, and during his convalescence discovered that he had a voice. He was induced to put himself under musical instruction, during which all acting and other occupations were laid aside. He emerged with the voice that was such a revelation last Sunday. . . . They have gone down to Southern California, and are to sing in opera in Colon in the near future. Their appearance here was possible because of this engagement in Central America and their being able to tarry en route.

Music and Militarism

After all, the spectacle of critics and part of the public becoming imbued with war fever and crying for the elevation of this composer and the banishment of the other one, is not a new thing on earth. Last week we picked up the current copy (March 24) of The New Republic and read a sound review on Romain Rolland's "Handel." The reviewer, after recalling that Handel, like Shakespeare, was a good business man, and in spite of two failures died rich, relates that the story of Handel's bankruptcy forms one of the most tragic and glorious chapters of musical history. "His art, it will be remembered, was a political affair in London. It was patronized by the Hanoverians and their middle-class supporters, persecuted by the Jacobean aristocracy. Handel, who had been in England since the reign of Queen Anne and had been naturalized, was befriended by George I and George II, and became music-master to several of the royal children. In consequence, the nobility tried to ruin him, and twice, in spite of Handel's titanic struggles, succeeded. Had it not been for the intercession of powerful friends, the 'God-fearing' composer might have died in an English debtors' prison. The Battle of Culloden saved him. The country rallied to the dynasty. Handel wrote his hymn of triumph, 'Judas Maccabeus.' And, in voicing the national emotion, Handel, al-

ready so deeply imbued with English thought and English song, became England's composer. At the height of his triumph, he was stricken blind. His power of creation went with his eyesight. It was, indeed, 'total eclipse.' He died soon after."

Let us, then, cease to wonder at the Germanic onslaughts upon Puccini, Elgar, Debussy, and the living Russians, and at the Allied and American mud-flinging at Wagner, Strauss and the rest of the Teutonic composers who had not the grace to die before this war started.

Looking Behind the Bars

Maggie Teyte, one of the few opera "stars" with a sense of humor (she is Irish, you know) sends us the best laugh we found in our morning's mail. Miss Teyte narrates that one of the very able advance representatives of the Boston National Opera Company used to be director of publicity for a large circus, and when he reached Spokane recently he gave out an interview in which he said that "grand opera is the same as a traveling circus, but my work is easier now because I do not have to run around getting food for the animals—they feed themselves." Miss Teyte comments merrily: "Of course, between you, myself and the gatepost, I don't think he's far wrong."

How to Succeed

The newest crop of violinists makes it quite clear that to be a good fiddler, your front name must be either Sascha or Mischa.

LEONARD LIEBLING.

DIG UP THE PIANO

From the London Times comes the story of a company of British soldiers digging a trench and finding a grand piano at the bottom of it. Whether the piano was growing on potato or turnip roots or not the narrative does not say. Perhaps it was getting a load of ground bass. We cannot say. All we know is that the instrument was discovered underneath the ruins of a castle and was still a musical instrument. Strange to relate, one of its legs was missing. We can hardly believe that. Why should a piano lose a leg merely because a castle falls on it and pushes it to the bottom of a trench? We cannot take the uncensored word of London Times for such an improbable statement as that. But there is more to follow. The Times solemnly asserts that when the British soldiers played on it they selected popular English songs and omitted Debussy music altogether. This is simply incredible. British soldiers would not tolerate a program that did not include "Izél" by Pierné, "Fervaal" by d'Indy, and "L'Alborada" by Maurice Ravel. They all whistle the B minor violin concerto by Saint-Saëns before breakfast, and have afternoon tea to the "Menuet vi" by Roger-Ducasse. No British soldier would consider himself fit to fight in France unless he knew every note of "Ariane et Barbe-Bleue" by Paul Dukas. And as for Rameau, Mehul, Bizet, Massenet—why, the Britishers simply know them backward. No! We cannot believe the Times when it says the British soldiers did not play French music on the excavated biped piano. We are not so credulous. We could never believe that a company of French soldiers finding a buried piano would neglect the music of their allies, zee Inglesch. We know perfectly well that Elgar's violin concerto and Mackenzie's "Pibroch" would have conspicuous places on the program. Cowen's "Harold," especially the corpse scene with the blue lights, would thrill the gay Parisian troopers. And how could the French get up a concert without Parry's "Saul" and Bantock's "Vanity of Vanities" in twelve part unaccompanied counterpoint? This last especially ought to appeal to the French. We are told that Brahms' "Requiem" was found to be too frivolous to go on the same program with it. Whether the story is true or not we will not undertake to say, but we think it might be true. Consequently we know that if trench soldiers found a French piano underneath a castle they would unearth it at top speed and rush at once to Bantock.

The Times says the British soldiers forget the shells when the pianist began to play popular songs. We heard a regular play actress forget "She sells sea shells" in a comic opera, and we therefore see no logical reason why the soldiers should not forget their shells too. But perhaps the Times means that the British soldiers came out of their shells at the sound of the music. That is possible. We refuse to believe that there was nothing of Debussy on the program, however.

AN INFALLIBLE GUIDE

As in the case of "Thais" a few weeks ago, for the benefit of out of town readers who had no opportunity to see the opera and form their own judgment, the MUSICAL COURIER publishes below extracts from the New York dailies in regard to "The Canterbury Pilgrims," the American opera by Reginald de Koven and Percy Mackaye, which was recently produced at the Metropolitan. By carefully perusing first one column and then another either vertically, horizontally, criss-cross or any other way which taste and fancy may suggest, the reader will be able to form at once a clear and distinct notion as to the merits and demerits of the work and its performance.

"The Canterbury Pilgrims" (Première)

Mail
None of his music shows real inspiration.

Globe
An audience of great size applauded copiously.

Mail
Mr. de Koven has written some very weak music, much of it childishly obvious.

Mail
Albert Reiss made his usual careful study of the small part of King Richard.

Times
It is a plot of situation and action, full of life and humor, and it is dramatic.

Times
Out of the Wife of Bath the dramatist has made a person of real flesh and blood.

Times
We risk nothing in saying that the score will be scrutinized in vain for the traces of any "influences" such as Wagner.

American
The music is not only commonplace and trivial, but often exceedingly banal.

Herald
Edith Mason was a little out of voice.

Herald
Ruysdaal acted the part of the Miller admirably.

Herald
The music was not imitative of anything foreign.

Tribune
He has written neither in the style of Wagner.

Tribune
Sembach's diction was surprisingly clear.

Sun
The libretto has dramatic value. . . . Mr. Mackaye has most excellently discharged his task and has honored the domain of American opera.

Evening World
Not that De Koven does not disclose moments of inspiration.

Evening World
There were signs among the standees of forcing the applause.

Times
The orchestra had an almost continuous melodic flow. There are passages of vocal melody, as of orchestral, that have real charm.

Globe
But Richard II, O ill-starred monarch, what utter crime did you commit that you should have your penance in being dressed, acted, and sung by Albert Reiss? Alas, poor Richard!

Evening Sun
The story which Mr. Mackaye conceived is too thin to go into operatic fleshings. It lacks substance. . . . it lacks "punch."

Evening World
His Wife of Bath isn't real for a minute.

Globe
And often does the Sunday sunshine of old Nuremberg, the mastersingers' Nuremberg, break and shiver in many-lanced light upon the laughing mirror of the waters.

Sun
Of genuine freshness, grace and sweet tenderness, expressed in musical idiom fully worthy of the charming English comedy of Mackaye there is much more than might have been expected from a composer who has made his long career in providing amusement for patrons of Broadway "comic opera."

Sun
She was altogether charming and her singing was worthy of warm praise.

Mail
He overacted the part of the Miller.

Globe
Wisps of "Rheingold," "Chocolate Soldier," "Kaiser March," eddy and caracole most prettily on the prancing flood.

Mail
There are other more noticeable borrowings, particularly from Wagner.

Herald
Few of his words were comprehensible even in the front row.

American
The book is poorly adapted to lyric treatment. . . . the plot does not explain itself to the uninitiated.

THE ITALIAN OPERA HOUSES

Here are the first class theaters of Italy, according to the new classification completed by the Ministry of Finance and announced on the sixteenth of November, 1916:

Comunale, Bologna; Comunale, Reggio Emilia; Pergola, Florence; Carlo Felice, Genoa; La Scala, Milan; San Carlo, Naples; Regio, Turin; Fenice, Venice; Grande, Brescia; Filarmonico, Verona; Comunale, Modena; Regio, Parma; Muse, Ancona; Sociale, Mantua; Verdi, Padua; Eretenio, Vicenza; Costanzi, Rome; Augusteo, Rome; Massimo, Ca-

tania; Massimo, Palermo; Goldoni, Leghorn; Petruzzelli, Bari.

This is a good list to cut out and paste in one's hat. When a friend makes an Italian debut, one can readily see whether or not he—or more often, she—tells the truth about it. A glance at this list shows instantaneously if said debut was made at a first class theater—or not.

POETRY MADE EASY

Gaze upon this picture, which—quoted from memory; to be correct, from two memories—was written by W. E. Henley, and is called "The Nightingale has a Lyre of Gold":

The nightingale has a lyre of gold,
The lark has a clarion call,
The blackbird has but a boxwood flute,
But I love him best of all.

For his song is all of the joy of life,
And we, in the glad spring weather,
We two, have listened while he sang,
With hearts and lips together.

And then, on the other hand, gaze upon this second picture, called "Sylvan Song," and written by Duffield Bendall:

The blackbird's song has a note of joy,
The lark has a haunting call;
But the nightingale has a golden lute,
And I love him most of all.

He has caught the lilt of the wooing breeze
That sighs in the soft June weather,
And with the magic of his song
Has bound our hearts together.

THE BYSTANDER

Things to Eat—Brooks and a Cellist

I read the other day some war time statistics of the Conservatory of Music which is situated at Nancy, in northeastern France, one of the national music conservatories of France, if I am not mistaken. They have kept it open all through the war, notwithstanding that Nancy has been regularly within the reach of the big German guns which, so reports say, have dropped occasional shells on the city just to remind the citizens that peace has not yet been declared.

Speaking of Nancy reminds me that the whole general battle in that part of France, near which the troops have been ever since September, 1914, has some peculiar interesting epicurean connections. The long line of the armies run parallel to the line of the Chemin de Fer de l'Est, on which I have traveled many times in trips from Munich to Paris and vice versa. Strassburg, the last important German station, is, as everybody knows, the Garden of Eden for paté de foie gras. Then came the first important French station, Nancy, and boys went up and down the platform with great baskets of the "madeleines"—"madeleines de cloche d'or," madeleines of the golden clock, if I remember the full name correctly—delicious little sponge cakes of a special kind. Then came Bar le Duc, which gives its name to the finest currant jelly in the world. The currants grow all about the neighboring country, and you can buy little jars of the finished product at the station at about one-fifth of the ridiculous price they demand for it in New York. Next comes Epervay, with its wonderful old chateau, which has been used for years past as barracks. Epervay is the center of the champagne district and industry, and at the station there you can get little bottles of some of the very good brands—just enough for a glassful—for ten cents. The last stop before Paris is Chalons-sur-Marne. I don't remember any particular delicacy being connected with Chalons, but there is some baker there who, as I can testify from personal knowledge, makes splendid crisp rolls. When you turn out of the night express about five in the morning at Chalons for a bite of breakfast, these rolls more than make up for the miserable coffee which is so characteristic of France.

"French coffee" indeed! There are some of the better cafés where you can get good café noir, but in all France, including Paris, I never found more than one or two places where it was possible to drink the café au lait. It is not only patriotism but love for the truth that compels me to state that the only place where good coffee is a matter of universal knowledge is right here in America. The best I ever found in Europe was at Budapest. Perhaps some of you remember Mark Twain's recipe for making European coffee in the appendix of "A Tramp Abroad." The method has not changed since then.

Speaking of German efficiency, there is an example of it in the way in which the German forestry service treats a naughty, naughty brook that has had the bad habit of overflowing its banks once in a while or of getting into more or less of a rage in the spring and absorbing portions of its border. The forestry service takes that brook and builds it a nice even stone bed in which to run, with a little log step every once in a while for it to drop over a gentle few inches; and on each side of this bed it builds up lovely, even-sloped dikes so that the brook cannot get out onto the lands of the neighboring farmer. Then on top of each dike there is a lovely little path for the forester to walk along and gaze upon the brook which he has subjected. That German brook, like the late Lord Tennyson's English one, "runs on forever"; but it is a tame brook.

All of which train of thought was brought into sequence the other afternoon at a concert where I heard

Pablo Casals play the cello—and not for the first time by any means. Mr. Casals' playing of the cello runs on forever like the brook, faultless, without a flaw; but it is a very Germanish brook indeed and of the tamest variety.

Feeling rather proud of the train of ideas which Mr. Casals had succeeded in starting within me, at the next intermission I related them to the friend who was at the concert with me.

"Huh!" said he, shrugging his shoulders, "a brook! Not a bit of it. I will tell you what it makes me think of. Did you ever have a faucet in your house packed with an old washer, so that you couldn't turn it off tight?"

"Yes, indeed."
"You remember the persistent, irritating sort of noise the water from that leaking faucet made, don't you?"

"Of course I do."
"Well—that's it."

BYRON HAGEL.

WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

Charles Cooper (Piano Recital)

<i>Evening Sun</i> He exhibited an unerring rightness of interpretation in the Beethoven C sharp minor sonata.	<i>Sun</i> His reading of the Beethoven sonata was decidedly innocuous.
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Musical Art Society

<i>Sun</i> The singing of the choir showed greater appreciation of tonal values and more discrimi- nation in the treatment of dy- namics.	<i>Evening World</i> There was something less than the usual refinement in the a- capella singing of the mixed choir of seventy.
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Berkshire String Quartet

<i>Herald</i> That the new quartet has shortcomings was discovered in the more dignified classical quartet, opus 30, of Haydn.	<i>Evening Sun</i> Their playing of the last quar- tet had just the filtered sun- niness in which Papa Haydn him- self loved to bask.
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<i>Tribune</i> They appear grounded in a sincere feeling for the best in music and their ensemble work was admirable.	<i>Evening Mail</i> They are lacking in depth and in richness of ensemble.
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"Die Meistersinger" (Metropolitan)

<i>Evening Post</i> Gadski was eminently satis- factory as Eva.	<i>Globe</i> Surely the time has come to relieve Mme. Gadski of the burden of Evchen or Evchen of the burden of Mrs. Gadski.
<i>Evening World</i> Johanna Gadski was a capti- vating Eva, singing with clarity and opulence of voice.	<i>Sun</i> Mme. Gadski succeeded in making Eva quite dull and heavy.

Italian Benefit Concert (Metropolitan)

<i>American</i> The goodly sum of \$10,000 was realized.	<i>Times</i> The receipts came to \$14,000.
<i>World</i> The concert attracted 3,300.	<i>American</i> The house held a capacity audience—something near 4,500 persons.

John McCormack (Song Recital)

<i>Evening Sun</i> His voice seemed a little tired.	<i>Sun</i> Mr. McCormack was at his best vocally.
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Joseph Bonnet (Organ Recital)

<i>Herald</i> Despite the inclement weather, the organ was in perfect con- dition.	<i>American</i> The instrument seemed to be suffering slightly from the pre- vailing dampness.
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"Siegfried" (Metropolitan)

<i>American</i> Mr. Urlus gave once more one of the best impersonations of Siegfried New Yorkers have known in recent years.	<i>Sun</i> Mr. Urlus is highly success- ful in emphasizing the black- smith side of the character.
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"Canterbury Pilgrims" (Metropolitan)

<i>Times</i> Ambassador Gerard occupied Box 1 . . . guest of Clarence H. Mackay.	<i>World</i> Former Ambassador James W. Gerard and Mrs. Gerard were guests of Mr. and Mrs. Corne- lius Vanderbilt in Box No. 2.
<i>American</i> The audience included Mr. and Mrs. James W. Gerard, guests of Mr. and Mrs. Corne- lius Vanderbilt in Box No. 1.	<i>World</i> (See above.)

Lester Donahue (Piano Recital)

<i>Tribune</i> There is now an element of caution in the way he strikes his forte chords lamentably ab- sent in his earlier appearance.	<i>Times</i> He should take thought in fortissimo passages lest he in- jure the quality of his tone, which he has not done hereto- fore, but did occasionally yes- terday.
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HIT OR MISS

"Fake" Agencies

A Savannah, Ga., reader writes as follows to the Musical Courier:

Savannah, Ga., March 14, 1917.

DEAR SIR:—If possible, will you be so kind as to give me the name of a reliable agency in the middle or far West, as I find so many fakers, and would like to get some authentic information. These fake agencies should be exposed. Any information will be greatly appreciated, and for which I beg to thank you.

Yours truly,

There are no "fake agencies" in the Middle West or far West. The definition of "faker," when used as a slang expression, is any one preparing or prearranging for the purpose of deceiving. To accuse agencies in the Middle West or far West of being fakers is not kind. There are good and bad managers, but few, if any, are

I SEE THAT—

Nikolai Sokoloff made his New York debut as a conductor. The Bracale Opera Company is to remain in Cuba. New York Philharmonic Society concludes its season. Orrin Bastedo has been engaged for the De Seguro Company.

The New York MacDowell Club will hear Offenbach's "La Chanson de Fortunio" next month.

Thomas A. Edison declares that Donald Chalmers has "the most perfect voice."

Tina Lerner's success in Honolulu necessitates five instead of two concerts.

According to report, Anna Case is composing.

Mme. Valda's tea attracts many who were present at the last one she gave in Paris.

Yeatman Griffith pupils are achieving marked success.

Wachtmeister's "Sappho" will be given its first performance by the Scandinavian Orchestra.

Alice Nielsen declares women have helped her greatly in her career.

May Peterson has been engaged as a member of the Metropolitan Opera Company.

Richard Hageman's summer class will be at Highland Park, Ill.

Galli-Curci and Ysaye will appear at the Lindsborg Festival next week.

Arthur Hartman has the original manuscript of MacDowell's "To a Wild Rose."

All of Theo Karle's available dates for 1917-1918 have been sold, declares Manager Foster.

Maximilian Pilzer has resigned his post as concertmaster of the New York Philharmonic.

Florence Easton and Francis MacLennan scored a big success at their second New York duet recital.

Giuseppe de Luca gave the first public performance of Buzzi-Peccia's "Serenata Gelata."

A Haywood pupil is touring with Mme. Bernhardt.

The men at Auburn prison were excused from work to hear the Rudolph Ganz recital.

Anna Fitzu believes in luck.

The San Carlo Opera Company ends its best and biggest season.

Augusteo Brogi is dead.

Caruso made his first appearance of the season as Rodolfo. Last Saturday marked the revival of "Lakmé" at the Metropolitan.

Half the numbers on Dr. Carl's twenty-fifth anniversary recital program were written during the last quarter of a century.

Mr. and Mrs. Henry Holden Huss entertained in honor of David Bispham.

Grace Breen, Valeri artist pupil, is scoring in Victor Herbert's new comic opera, "Eileen."

Cincinnati College of Music gave a brilliant performance of "The Tales of Hoffmann."

Clarence Whitehill's Hans Sachs is acclaimed one of the finest ever heard—or seen.

Ralph Lyford has been awarded first prize for his piano concerto by the N. F. M. C.

Cincinnati, Toledo and Pittsburgh will hear Caruso in recital.

A Paterson mill girl will sing with John McCormack at the festival.

Mme. Barrientos is re-engaged for another season at the Metropolitan.

Frances Alda's season at the Metropolitan ended last Friday evening.

Leroy Arthur Sheetz has become vice-president of Winton and Livingston, Inc.

Fritzi Scheff is to have her own "revue."

Boston Symphony Orchestra gives first performance in America of three Jewish poems by Ernest Bloch, under the composer's direction.

May Peterson has been engaged as a regular member of the Metropolitan Opera Company.

Anna Fitzu's engagement with the same company is strongly rumored.

Worcester will celebrate its sixtieth music festival birthday this fall.

Gounod's "Mors et Vita" is to be given for the first time in New York at the Metropolitan on Easter Sunday.
H. R. F.

fakers. Many will take money from artists in good faith, but they won't promise anything to the artist; therefore they are not swindling the artist. They are not taking money under false pretences. In other words they say to the artist: "We take your money and will try to do the best we can"—and their best often is not any too good. As the artist waits for dates that are not forthcoming, the manager lives on the money received from the artists, who, however, have not been swindled, but only made a mark of by the clever manager.

There must be some good managers in the middle and far West. The best ones are those who secure dates for artists. Some musicians will tell you that such and such an agency is very good. Those are the musicians for whom that agency has secured engagements. On the other hand, other musicians will tell you that very same agency is conducted by a faker; undoubtedly these others did not get any dates. Therefore, this paper will never advise an artist to go under the management of any particular manager in the Middle West, as managers securing many dates in that part of the country are unknown to this department. They may exist, but they have not made themselves known. There are a few, however, who are known for not securing dates for artists after taking their money.

Place Aux Dames

According to the New York Herald of March 19th the abbreviation for Messieurs is Mrs., as per following example: "The orchestra and chorus were directed by Mrs. Polacco and Setti."

Ladies' orchestra conductors may some day sway the baton over the Metropolitan forces. The New York Herald, always first in everything musical(!) probably had a joker on the musical profession.

ACROSS THE COUNTRY

Bayside, L. I.—A piano recital was given recently by the pupils of Mary L. Murphy. Those who participated in the program were Gerhard Schwinzer, Josephine Reid, Jenny Dwyer, Nellie A. Mercier, Roger Watson, Augusta C. Smith, Herbert Schwinzer, Caroline Cole, Doris Martin, Marion D. Godwin, Nathalie Covas and Miss Murphy herself.

Birmingham, Ala.—Music lovers of this city were given a treat on Thursday evening, March 15, by Mischa Elman, the well known violinist. The audience was large and enthusiastic and demanded many encores. This recital closed a brilliant and successful season sponsored by the Music Study Club. During the week of April 10 the Biennial Convention of the National Federation of Music Clubs will convene here, and at the same time the State (Alabama) Federation of Music Clubs will be in session.

Boston, Mass.—(See letter on another page of this issue.)

Bowling Green, Ohio.—This town of 6,000 inhabitants and the State Normal college music students will give its third annual May festival on May 13, 14 and 15. On the opening night, the community college festival chorus of 200 voices will sing Haydn's "Creation," the assisting artists being Anna Fitzu, soprano; Albert Lindquest, tenor, and Charles Tittman, basso. The following day, the New York Symphony Orchestra, Walter Damrosch, conductor, will play an orchestral program, at which Merle Alcock, contralto, will be the soloist. The children's festival chorus of 300 voices will sing Cyril Graham's cantata, "The Piper of Hamelin," with assisting artists. This promises to be one of the big musical events of northwestern Ohio, and as such is attracting much interest.

Chattanooga, Tenn.—Mischa Elman appeared here on March 11 under the auspices of the Cadek Conservatory. Mr. Elman's program and its interpretation were different from anything of its kind ever heard here before. Mr. Elman responded to the enthusiastic applause with many encores.

Chicago, Ill.—(See letter on another page of this issue.)

Cincinnati, Ohio.—(See letter on another page of this issue.)

Cleveland, Ohio.—On March 16 the New York Philharmonic Orchestra, Josef Stransky, conductor, presented an excellent program to a capacity audience. This was the ninth symphony concert under the direction of Mrs. Hughes. Irene Pavloska, of the Chicago Opera Company, gave a joint recital here on March 18, with Boris Hambourg, cellist. Miss Pavloska took the place of Christine Miller, who was snowbound in Minnesota and unable to appear. Earl Mitchell accompanied both. This was the closing concert of the series under the management of Mrs. M. A. Fanning. The last Fortnightly Club concert of the season was given by Julia Heinrich before a large and enthusiastic audience. Miss Heinrich was in splendid voice and gave much pleasure to her audience. Francis Moore gave excellent support at the piano. Sidney Stein, a young Cleveland violinist, gave a recital on March 15.

Grand Rapids, Mich.—The last St. Cecilia artist recital was given on March 7, by Leon Samelini, the talented violinist. Mrs. H. Monroe Dunham's excellent work at the piano added much to the program. John McCor-

mack was heard on March 13, by a capacity house, which is usually the case when he sings. His excellent work is so well known that it needs no comment. Edward Atchison, the young Chicago tenor, was the soloist at the second morning musicale of the St. Cecilia Society. His work was of such excellence that he will be booked for a return engagement. Hubert S. Conover, cello teacher of Pittsburgh, Pa., was the first supervisor to arrive here for the convention, which began on March 19.

Hackensack, N. J.—A very interesting piano recital was given by the pupils of Amy Harper, at the home of Mrs. Irving Labagh, on March 17. The pupils assisting on the program were Herbert Meyerhoff, Helen Fullarton, Margery Brown, Betty Labagh, Jessie Fullarton, Lucy Kelley, and Olive Mary Brown.

Hartford, Conn.—Margarete Matzenauer and Paul Althouse, both of the Metropolitan Opera Company, were the artists of the third concert of the World Famous Artist series given on March 14. Although these singers had never been heard in this city before, an audience of tremendous proportions and unbridled enthusiasm was in attendance. The program opened with operatic arias and ended with an operatic duet. Each artist in addition sang a group of German and English songs. Both responded graciously to the hearty applause with encores. Egon Pollak played Mme. Matzenauer's accompaniments excellently, and Charles A. Baker was effective as accompanist for Mr. Althouse. The Hartford Philharmonic Orchestra, Robert Prutting, conductor, gave its last concert of the season on March 17, with Anna Fitzu, soprano, as soloist. Miss Fitzu sang "Vissi d'arte" from "Tosca," with orchestra and a group of songs, in which she was accompanied by Mr. Prutting. She sang all her numbers excellently and was enthusiastically applauded. Percy Grainger, the distinguished pianist, was the artist at the Tuesday Matinee Series concert on March 20. His program was perhaps unfamiliar to many in the audience, but great interest was shown in the rendition of each selection.

Hartford, Conn.—On March 16 a concert was given by the Glee Clubs of the Hartford Public High School under the direction of Ralph L. Baldwin. The ensemble work, both of the boys' and the girls' clubs, was excellent and the concert was greatly enjoyed.

Indianapolis, Ind.—The Indianapolis Maennerchor gave a concert on March 9, with Christine Miller as soloist. Enthusiastic applause was given the chorus and Miss Miller. On March 11, the Indianapolis Orchestra with Paul Hyde Davis, tenor, gave its usual monthly concert. The second annual concert of the Mendelssohn Choir, Perceval Owen, director, was given recently with Fannie Bloomfield Zeisler as soloist. A large and appreciative audience listened to the exquisite singing and the excellent ensemble of the choir, and the remarkable playing of Mme. Zeisler. Oscar Seagle, the well known baritone, will give a concert here on April 17, under the direction of the People's Concert Association. The Indiana Music Teachers' Association is to meet in this city on April 5, 6, and 7. Elaborate plans have been made. The Matinee Musical entertained Edgar Stillman Kelley, on March 21. Under the direction of Ona B. Talbot, the Cincinnati Orchestra, Dr. Ernst Kunwald, conductor, gave a concert recently, meeting with its usual brilliant success.

Kansas City, Mo.—(See letter on another page of this issue.)

Los Angeles, Cal.—(See letter on another page of this issue.)

Manhattan, Kan.—The State Agricultural College of Kansas, with Arthur E. Westbrook, director of the music department, recently enjoyed a festival of five concerts. The first concert was given on March 13 by the College orchestra, Professor R. H. Brown, conductor, with Patricia Abernethy, pianist, as soloist. On March 16 Reginald de Koven's opera, "Robin Hood," was presented. Those who took part were E. M. Moore, Theodore Arnold, H. A. Muir, E. H. Ptacek, J. H. Branham, H. G. Newton, Helen Winne, Bess Curry, Ruth Rathbone, Lucille Lockwood, and Myrtle Broberg. "The Man from Home," a comedy drama in four acts, was given on March 17 by the Purple Masque Dramatic Fraternity, in which those participating were Earl Taylor, Charles Adamson, Henry Theodore Enns, George McVey, Louis Rochford, Homer Henney, James Branham, Chester Cosand, Wanda Tetric, Margaret Hale and Grace Lightfoot. The climax of the festival came on Sunday afternoon, March 18, when Cecil Fanning and H. B. Turpin gave a song recital before an audience of two thousand. As usual Mr. Fanning won his audience at once and encore after encore was demanded. His singing is marked by magnetism, temperament, personality, individuality of interpretation and keenness of sympathy. Little wonder that the audience was wildly enthusiastic. The final number of the festival was a sacred choral concert presented by the Kansas State Agricultural College Chorus, assisted by Margaret Lester, soprano; Elton Calkins, tenor and Patricia Abernethy, accompanist.

Medicine Hat, Alberta, Can.—The Zoellner Quartet gave a splendid concert here recently before a large audience. The program was made up of works by Hill, Skilton, Kaessmayer, Glazounow, Dvorak, Kreisler and Mouquet, and numerous encores were added. Amandus Zoellner played two violin solos. The artists were well received by the enthusiastic audience.

Miami, Fla.—Constance Reynolds, the fourteen year old pupil of Barcellos de Braga, the pianist, created a marked impression with her brilliant performance recently. On March 17, Charlotte Kent, of New York, gave a piano recital, the proceeds of which were donated to the Red Cross Society. The children's department of the Miami Musical Club rendered a delightful program on March 24. Those taking part were Maurine Pepper, Mary Poore, Clara Cohen, Marilla Griffing, Orris Rhodes, Angella Warde, Jacqueline Valentine and Stanley Denziger. This department is a community class, open to the public and affords all children who are interested the opportunity of receiving instruction in rhythm, musical notation, ear training and a familiarity with the lives of the old masters and the modern composers and pianists.

Minneapolis, Minn.—(See letter on another page of this issue.)

New Orleans, La.—The Philharmonic Society closed its season with a splendid concert by Maud Powell, the distinguished violinist, assisted by Arthur Loesser, pianist. Miss Powell had not been heard here in many years and was received with hearty acclaim throughout her interesting program. Arthur Loesser made a distinct impression both as accompanist and soloist. Mischa Elman, violinist, is a favorite here, so it was no wonder that a large audience paid him tribute at his recital on March 19. Mr. Elman swayed his hearers and evoked from them demonstrations of enthusiasm. Special interest was manifested in Philip Gordon, his accompanist, who is a New Orleans boy, and whose first teacher was Mary V. Moloney of this city. This concert was under the management of Harry Brunswick Loeb. The New Orleans Symphony Orchestra, Ernest Schuyten, conductor, will give its second concert on April 29. Mrs. H. M. Field is the founder of this orchestra. The Schumann Club gave its first annual concert on March 22. This is a new choral club, founded by Mrs. F. W. Bott, one of this city's most accomplished vocalists. The soloist of the evening was Royal Dammun, the well known New York baritone, who met with the approval of the large audience. The Bracale Opera Company, which was to have appeared here, has canceled its engagement. On March 24 Mrs. Edgar Farrar, pupil of Lena Little, gave a recital here, winning hearty applause from her large audience. The St. Louis Symphony Orchestra will be heard here on April 30.

Omaha, Neb.—Louise Shattuck Zabriskie and Edith L. Wagoner, two competent local musicians, were heard recently in a sonata program, which was composed of sonatas for piano and violin by Sjogren, Beethoven and Franck. They met with a cordial welcome from a large audience. Marguerite Melville-Liszniowska made her second annual visit here recently as musical examiner at Brownell Hall, and as on her previous visit, gave a piano recital. Mme. Liszniowska played admirably, winning the hearty applause of the large audience which demanded several encores. A MacDowell association has recently been formed in this city, the object being the extension of moral and financial support to the MacDowell colony at Peterborough, N. H. The officers elected by the new society are A. M. Borglum, president; Henrietta Rees, secretary, and E. R. Zabriskie, treasurer. Bella Robinson presented her pupil, Nina Garrett, in a piano recital recently. Lloyd Swanson and Hazel Evans, respectively pupils of F. O. Newlean and Mrs. O. W. Eldridge, assisted.

Philadelphia, Pa.—(See letter on another page of this issue.)

Pittsburgh, Pa.—(See letter on another page of this issue.)

Portland, Ore.—The Portland Festival will take place on the completion of the Auditorium, which will be either in June or July. This is being looked forward to with great interest.

Portland, Ore.—E. Frankie Walker, a sincere and cultivated composer-pianist, gave a meritorious recital here on March 13. On March 19 the Monday Musical Club, Mrs. Percy W. Lewis, president, listened to the artistic work of Lucien E. Becker, pianist; Karel Havlik, violinist; Paul Parks, baritone, and Malvina Ehrlich, pianist, recently gave an interesting concert in the Y. M. C. A. Auditorium. Eight thousand school children have heard



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the Portland Symphony Orchestra play this season. One more free rehearsal will be given for their benefit.

Salt Lake City, Utah.—(See letter on another page of this issue.)

San Antonio, Tex.—(See letter on another page of this issue.)

San Francisco, Cal.—(See letter on another page of this issue.)

Scranton, Pa.—The Scranton Oratorio Society of which John T. Watkins is director, will sing Berlioz's "Requiem" at the Hippodrome on April 1, conducted by Edgar Varese. Charles H. Doersam gave the last of a series of organ recitals recently, which was greatly enjoyed by all present. On March 12, a meeting of the Lackawanna County Music Teachers' Association was held in the studio of Louis Baker Phillips, at which Frederick Wallbank was elected vice-president to fill the vacancy caused by the resignation of Charles H. Doersam, and at which it was decided to request the school board to place music as an elective subject among the school studies, for which credits was to be allowed. Papers were read by E. E. Southworth and Mr. Pennington and Saidee Estelle Kaiser sang a group of modern songs. A delightful concert was given recently by Eleanor Porter, pianist; Josette Robertson, harpist; Helen Newitt Evans, soprano, and Harold Stewart Briggs, accompanist. The "Orchetras" chorus, Frank J. Daniel, director, gave a concert on March 18 with the following soloists: Kate Davis, contralto; John O'Malley, tenor, and John Burret, baritone. This was greatly enjoyed by a large and appreciative audience.

Selma, Ala.—On April 17 the Russian Symphony Orchestra is booked to play here and the event is being looked forward to with much pleasure by music lovers of this city.

San Francisco, Cal.—On Sunday, March 18, this city enjoyed two symphony concerts, one in the afternoon by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, and the other by the Municipal Orchestra, Frederick C. Schiller, conductor, in the evening. Both were well attended and greatly appreciated. Rudolph Ganz and Albert Spalding gave two joint recitals here on March 18 and 25. The high expectations of the music lovers were fully justified, for their playing was artistic to the last degree. On March 15 the San Francisco Musical Club gave a performance of music of the seventeenth and eighteenth centuries. The members who participated in the program were Mary Anderson, Frances Murphy, Elsie Young, Mrs. Alfred Nash, Mrs. Benjamin Jelica, Mrs. Edward Lichtenberg, Mrs. William Randall, Olive Hyde, Mrs. William Poyner, Mrs. Percy Mott, Godfrey Price, Zhay Clark, Miss Gibbons and Miss Emerita. Mrs. William Ashburner was the club host. A sonata recital of the pupils of the John C. Manning School was given with excellent success on March 16. Under the direction of Paul Steindorff, the members of the Berkeley Oratorio Society, the Treble Clef Club of the University of California, the San Francisco and Oakland Singing Clubs will sing Rossini's "Stabat Mater," on Easter Sunday at the Greek Theater, in Berkeley. Rene Criticos was heard at the closing concert of the Wednesday Musical Club, which took place at the home of Mr. and Mrs. Francis Carolan.

Tampa, Fla.—Grace Ewing, the California contralto, gave a very unique and charming recital here on March 15. She was ably assisted by Laura Swearingen, pianist, who played a group of piano solos. On March 15, Mamie Costella Danson presented in a piano recital her pupil, Emily Bayer. Her program was of a high order and was given with ease and assurance. Charlotte Kent was presented recently in a delightful piano recital at Tampa Bay Hotel. On March 16 the Friday Morning Musicales gave a very interesting program of "Nature in Music." The juvenile department of the Friday Morning Musicales had its regular meeting on Saturday morning, March 17, its program being given before an enthusiastic audience.

Upland, Ind.—A program of much interest was given on March 22 by the Conservatory faculty, representing the departments of piano, violin and expression. Those who participated were A. Verne Westlake, director of the conservatory; Cosette R. Beard and Barton R. Pogue. The audience seemed hard to satisfy despite a liberal supply of encores.

William Thorner Pupils at Halperson Lecture

The vocal artists assisting at the last lecture on opera given by Maurice Halperson at the New York College of Music on March 20 were Seoma Joufraner, tenor; Phoebe Crosby, dramatic soprano; Deborah Pilzer, mezzo-soprano, and Gennario Curci, baritone. All are pupils of William Thorner, the well known vocal teacher of New York. The interpretative ability, the diction and the splendid vocalism displayed by all these artists only illustrated again the excellent training they have received under Mr. Thorner, whose pupils have achieved success both in the concert and operatic fields. Among his pupils who have made striking success on the operatic stage are Amelita Galli-Curci and Anna Fitzu.

PHILADELPHIA ORCHESTRA IN WAGNER PROGRAM

Philadelphia, Pa., March 25, 1917.

A Wagnerian program, excellently selected and beautifully rendered, comprised the concerts of the Philadelphia Orchestra during the past week. Needless to say on these occasions, the works of the Bayreuth genius made a strong appeal to the overflow audiences with which the concerts were greeted. In relation to Stokowski's interpretation of Wagner, it is of a nature that brings forth not only the breadth and beauties of the compositions as a whole, but delves deeply into the text and artistic intent and thereby brings forth the innate charms in the highest degree. The program was made up of overture and Venusberg music of "Tannhäuser"; the prelude and "Liebestod" from "Tristan and Isolde," the overture to "Der Fliegende Holländer"; the preludes to the first and third acts of "Die Meistersinger" and the "Siegfried Idyl." In conclusion it may be stated that the presentation of such an excellent program in the masterly manner compassed by Mr. Stokowski and the irreproachable artistry of the musicians under him was a treat that is seldom afforded.

"The Canterbury Pilgrims" Given at the Metropolitan Opera House

The first Philadelphia performance of Reginald de Koven's "The Canterbury Pilgrims" took place on Tuesday evening, March 20, at the Metropolitan Opera House. The huge audience received the work with a degree of warmth that is worthy of special notice. Mr. de Koven was called before the curtain a number of times and ultimately responded with a speech in which he expressed intense appreciation to the Metropolitan opera management, the cast and the audience.

The cast included such excellent artists as Johannes Sembach, Margarete Ober, Edith Mason, Max Bloch, Robert Leonhardt, Paul Althouse, Albert Reiss and Marie Sundelius. The singing of the cast, that of the New York premiere, was an achievement that left nothing to be desired and like the conducting of Artur Bodanzky was in absolute accord with the scoring as well as intent of the composer. In relation to Mr. de Koven's theory concerning opera in the vernacular the production of "The Canterbury Pilgrims" without question of doubt verified his idea as not only being correct but adding much to the understanding, and close rapport aroused between the efforts of the composer, cast and audience.

Recital by Julia Culp

Julia Culp gave a concert at the Academy of Music on Tuesday afternoon, March 20. The audience on this occasion was both large in numbers and in the enthusiasm displayed. Madame Culp's program was diversified and included many songs from German masters; to these listed numbers she was obliged to reply with many encores, they including "The Front," from Schubert; "Long, Long Ago"; Japanese "Death Song," and finally "Drink to Me Only with Thine Eyes." Coenraad v. Bos was the accompanist on the occasion and proved himself an able assistant.

G. M. W.

"The Most Perfect Voice"

Thomas A. Edison, who is probably the most wonderful scientist of this age, paid this tribute to Donald Chalmers, basso: "The most perfect voice which as yet I have found is that of a young man named Donald Chalmers. You probably have never heard of him, since he is neither an opera singer nor a well known interpreter of song, yet my records show an almost perfect vocal organ." When the name and the fame of those artists who have made talking machine records is considered, the forcefulness of Mr. Edison's statement may be faintly realized. But Mr. Edi-

son is not the only gentleman who considers Mr. Chalmers' voice remarkable. William Rogers Chapman, director of the Maine music festivals and of the New York Rubinstein Club, declared his to be "the most wonderful basso I have ever heard." This opinion is also shared by the press of the metropolis, as witness the statement of the New York Herald, "Donald Chalmers sang with a bass voice that was noteworthy for its beauty and fulness," and that of the New York World, "I do not recall having heard a better basso in many years outside of grand opera than Donald Chalmers. The audience seemed to yearn for more of him."

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MUSICAL DIRECTOR, now employed by a Southern College, desires change in position for coming season. Both European and American references as lecturer,

teacher, composer, organizer. Available after June 1. Address "Musical Director," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

WANTED for a well-known school of music in Canada. A good piano teacher and soloist who is able to fill a position at the head of the piano department. A musician of ability and importance is desired. Address: "J. R. R." care of MUSICAL COURIER, 437 Fifth Ave., N. Y.

WANTED for an engagement in vaudeville a soprano, coloratura preferred, who is able to play a short accompaniment on the piano. Salary \$100 per week. Address: "C. T. D." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

SAN CARLO OPERA AND ITS MANAGER

Fortune Gallo's Operatic Organization Ends Its Best and Biggest Season—Artistic and Financial Triumphs Everywhere—Thirty Weeks of Continuous Touring—Gallo Tells How He Does It—Is Opposed to the "Star" System

Unique and interesting in the musical history of America this season is the thirty weeks' continuous tour of the United States and Canada just terminated by the San Carlo Grand Opera Company, of which Fortune Gallo is the extraordinarily able and resourceful impresario. The managing directorship of such an organization, consisting of over eighty people, is an arduous occupation, and yet when Mr. Gallo and his songbirds landed in New York last week at the end of their long tour, the moving spirit of the San Carlo Company had a happy smile on his face and looked not at all as if the successful conclusion of his large enterprise had been much of a tax upon his physical and mental powers. The *MUSICAL COURIER* representative found Mr. Gallo to be as cheerful in heart as he looked in countenance, but he received very modestly



FORTUNE GALLO,
Impresario of the San Carlo Opera Company.

the interviewer's compliments and congratulations on the splendid and unbroken series of successful achievements in 1916-17 by the San Carlo singers.

"Yes," said Mr. Gallo, "we all are very happy to be back in New York and to have left behind us such a long string of triumphs. I can use the word 'triumphs' advisedly, for it is not of my invention, but occurs in the large majority of press notices were received in the many cities we visited during our tour."

"How is it," Mr. Gallo was asked, "that so many traveling opera companies run into disaster, while your San Carlo organization manages to go out season after season on long tours, keep free from debt, and return after a whole season's work with all salaries paid and with a record of full houses and return engagements?"

Mr. Gallo smiled and said: "The only recipe for success in the musical field is to give the public what it desires—that is, the utmost merit with the least possible expenditure on their part. I make it possible for the local managers to charge only \$2 for the best seats for our performances. I am a firm believer in the idea that grand opera can be given effectively and brilliantly, for \$2, and the success of the San Carlo Company seems to imply that I am correct in my view."

"It is to be assumed, then, that you do not believe in the 'star' system?"

"I most certainly do not," was the emphatic answer of the impresario; "to the 'star' system is to be attributed the failure of most of the opera companies. The average operatic impresario will tell you that the 'stars' draw the money into the box office. That may be true, but they also draw it out of the box office, and after the impresario has finished paying large sums into the pockets of his 'star' singers there is nothing left for him with which to pay his other expenses."

"There is then really no great secret about the rules which you lay down for success in the operatic endeavor?"

"It is really no secret at all; I simply proceed along strictly business lines and run an opera company, aside from its artistic features, as I would run any other amusement or business enterprise. Other impresarios are free to follow my system; my only wonder is that they do not do so. However, I do not fear competition, as the San Carlo has obtained a good start for several seasons and its name now is a trade mark of excellence and a guarantee of value to be received by the patrons. My list of return dates for next season is so large that I shall extend my tour."

In spite of Mr. Gallo's very modest denial of personal responsibility for his success, the present writer takes exception to the statement that anybody could duplicate such achievements. The writer of these lines attended a San Carlo performance of "Carmen" recently in Washington and was thoroughly astonished at the excellence of the principals, the routined mastery of the chorus, orchestra

and conductor. The scenery and stage management were excellent. The singers who took the roles, respectively, of Carmen and Don Jose would have done honor to any operatic company in this country or in Europe.

An important factor in the success of the San Carlo Company has been the cooperation of Charles R. Baker, who, in addition to his other duties in association with Mr. Gallo, has under his direct supervision also the advance work, publicity department and what is called by Mr. Baker the "Service Station" system of supplementing the local managements who have engaged the San Carlo company. Mr. Baker himself handles every word of the publicity and all advance details, performing the work of three men and keeping up this ceaseless activity for many months. All the newspaper offices of the United States and Canada know him as one of the most expert publicity men in this country. At the conclusion of the San Carlo tour this spring he had covered 33,000 miles, visiting two and three times most of the cities where the organization appeared.

Under the Gallo-Baker method the interest of that management in the local engagement does not end when a contract has been secured under the best possible auspices. Messrs. Gallo and Baker keep in touch with the local manager until practically the moment of the arrival of the company in the city, and he is supplied with every possible suggestion and the most lavish publicity material in order to conduct his local campaign successfully.

In many of the cities played by the San Carlo company this winter, notably Pittsburgh, Quebec, Cleveland and St. Louis, there were capacity audiences, sometimes as many as 1,000 persons being turned away from a single performance. The most recent happening of this kind occurred two weeks ago in Pittsburgh, where the police were called in to quell the big overflow crowd that objected to being shut out from the packed house. In Omaha, Neb., there were 16,000 people at four performances. This attendance broke all previous operatic records in that city.

Very interesting indeed are the plans which Fortune



CHARLES R. BAKER.

Gallo has made for his San Carlo season of 1917-18, and now that many of the most important bookings for next winter are closed, he will be in a position very shortly to make some surprising announcements. For one thing his next tour will be thirty-two weeks instead of the usual thirty weeks. The territory to be covered will be of wide extent, the repertoire is to be enlarged, and the company itself generously augmented numerically and broadened in every possible way artistically. Mr. Gallo's preliminary announcements always may be taken as accomplished facts, for he invariably carries out his advance promises, and his trade mark in the operatic field as applied to him by persons with whom he has business dealings is this: "Gallo's word is as good as his bond. With his artists a nod of his head in affirmation is as good as his signature on a contract."

Christine Langenhan, Soprano, Engaged for Festival at Lebanon and Harrisburg, Pa.

Christine Langenhan, soprano, who was splendidly received at her first New York recital, March 5, 1917, at Aeolian Hall, press comments being unanimously in her favor, is a welcome addition to good Lieder singers. Favored by an attractive personality, the artist uses her beautiful and powerful soprano voice in splendid fashion. She has the faculty of entering into the spirit of each song she sings; in other words, she pays attention to the poem, as well as to the music. Mme. Langenhan, a Bohemian by birth, after three years of study at the Dresden Conservatory was taken to Herr Gudehus, the celebrated Bayreuth singer and coach, and following the two years with

this authority, the singer was ready for her debut under the happiest auspices, at the Berlin Opera House. After many successful appearances in various leading roles at the Berlin and Hamburg Operas of Europe, Mme. Langenhan continued to win fame by tours in France and Italy, as a concert singer. While in these Latin countries, the artist perfected herself in the French and Italian languages. Through her marriage to an American, she crossed the Atlantic, and America is now her country. Consequently, the soprano sings in English as well as in foreign languages.

Mme. Langenhan and Manager M. H. Hanson have severed connections by mutual agreement. She is now under the personal direction of Hugo Boucek, 30 West Thirty-sixth street, New York. Mr. Boucek has secured an engagement for her as soloist for the Bethlehem Steel Company festival, to be held under the direction of A. M. Weingartner, conductor, on April 18, at Lebanon, Pa., and April 19, at Harrisburg, Pa. The program will be announced later. Mme. Langenhan will also be heard during the month of April in a song recital at Boston, Mass., with Coenraad V. Bos at the piano.

Tilly Koenen in Recital, April 9

Tilly Koenen, the famous Dutch contralto, gives her farewell New York recital of the season in Aeolian Hall on the evening of Monday, April 9. Miss Koenen, due



TILLY KOENEN.

to an unbroken series of concert dates in the Middle and Far West during the past months, has been conspicuously absent from the New York field of music this last season. The fact of her going abroad at the end of April makes it possible for her to stop for a recital in the metropolis. Her program is as follows: "Wie bist du meine Königin," "Sapphische Ode," Brahms; "Der Wegweiser," "Der Hirt auf dem Felsen," Schubert; "L'heure de pourpre," "L'heure d'azur," Auguste Holmes; "Cradle Song," Arnold-Mendelssohn; "A Boat Song," W. Rabl; "Mei," "Theevisite," "Biddend kindge," "Poppengedoe," Catharina van Rennes; "Frühlingsfeier," "Wasserrose," "Wiegenlied," "Cäcilie," Richard Strauss.

Minnie Tracey Active at Cincinnati Conservatory of Music

The Cincinnati Enquirer in its March 18 issue says:

When Minnie Tracey decides to place upon paper the memoirs which crowd her clever brain with episodes and romance that seldom follow even an artist of her ability, her book will read like a fragment of the imagination, so unique has been her experience in the old world with people who have been or done the extraordinary thing. The latest events in Russia, which have shown so remarkable a development in the history of this newly awakened country, recall to Miss Tracey details in the life of the Grand Duke Michael, hinted at in the Enquirer of Friday, but little known, like the caviar of the country, "to the general." When Miss Tracey was singing at the Grand Opera House in Paris, among her long list of charming and intimate friends were M. and Mme. de Kossikowski, members of the haute noblesse of Russia, the former being first chamberlain at the court of the Czar, etc.

The same paper continues with interesting details of Russian life taken from Miss Tracey's personal experiences, but space forbids their reprint here. Miss Tracey is the opera singer of international fame who about two years ago became a member of the faculty of the Cincinnati Conservatory of Music.

In the above mentioned issue of the same paper she is again mentioned as follows:

Miss Tracey interested a large audience at the Cincinnati Conservatory of Music last Monday evening by her causerie musicale, in which she spoke of the trend of modern music of many nations, interspersing her remarks with personal reminiscences. Her pupil, Berta Forman, soprano, provided musical illustrations, singing charmingly some little known songs characteristic of the composers of today. Among these were examples of the song literature of the Scandinavian, Sjogren, as well as Sibelius, of Stravinsky and other of the striking modern Russian writers and of the characteristic French composers, Godard, Faure, Ravel, Massenet and Debussy. Miss Forman demonstrated subtle appreciation of the art song and was much applauded.

Florence Macbeth's Spring Dates

Among the spring dates booked for Florence Macbeth are the following: March 29 and 30, Minneapolis and St. Paul; March 31, Faribault, Minn.; April 3, Owatonna, Minn.; April 17, Washington; May 4, Kansas City, Mo. (festival); May 10 to 12, "The Impresario" and "Bastien and Bastienne" performances, New York; May 28, Evanston, Ill. (festival).

"Were there a demand for a Mozart specialist in this country, Miss Nielsen would be the logical one for the position."—*Edward Moore in the Chicago Daily Journal, June 2, 1916.*



Alice Nielsen

In America, Season 1917-18

"Miss Nielsen leaves us crowned with the greatest success made by a singer at this festival, and perhaps with higher favor than any other artist repeatedly engaged by the directors has ever enjoyed."—*Syracuse Spring Festival, 1916, Syracuse Herald.*

BOSTON SYMPHONY PLAYS BLOCH'S "TROIS POEMES JUIFS"

Impressive and Effective Compositions—Carl Friedberg Soloist With Orchestra for First Time—Povla Frijsh Sings Loeffler Music at Longy Concert—The Two Casals and Ruth Deyo—Julia Culp and Coenraad van Bos—Greta Torpadie Gives First Recital—Novel Concert by George Copeland—Third Concert Gaulois—At the MacDowell and the Musical Art Clubs—Activities of Laura Littlefield and Cara Sapin—Other Happenings—Notes

The Boston Symphony Orchestra, Dr. Karl Muck conductor, gave its eighteenth pair of concerts in Symphony Hall on the afternoon and evening of March 23 and 24, respectively. The program was as follows: Overture to Goldoni's comedy, "Le Baruffe Chiozzotte," op. 32, Sinigaglia; three Jewish poems, "Danse," "Rite" and "Cortege Funebre," Ernest Bloch; concerto in B flat major, No. 2, for piano and orchestra, op. 83, Brahms. Carl Friedberg, pianist, was the soloist.

Ernest Bloch appeared in the dual role of composer and conductor in the performance of his three Jewish poems, which were played for the first time in America. The poems constitute the first work of a cycle dedicated to the memory of Mr. Bloch's father, and were composed in 1913. They are essentially Hebraic in spirit and expression; impressive, genuinely musical, rich in color and of remarkable originality of idiom and mastery of rhythm. The "Danse" is exotic; a chromatic fantasy, now languorous, now passionate, ending with the sudden swirl of molten draperies around quickly tensed limbs. The second movement is less colorful, but more deeply emotional, suggesting the solemn observance of an ancient and impressive ritual. But of the three, the final movement, "Cortege Funebre," is the most remarkable. It is the embodiment of grief, wherein Fate is inexorable. It depicts the poignancy of a great bereavement; the passionate, but impotent, lamentations of the bereaved; and finally, an abiding peace, sorrowful, yet rising above human frailties. The emotional force of this music is extraordinary. Collectively, the three poems were profoundly impressive. Mr. Bloch conducted simply, but with authority.

In the performance of Brahms' difficult concerto, Mr. Friedberg and the orchestra vied with one another. This was the pianist's first appearance as soloist, and it sufficed to leave an indelible impression of uncommon virtuosity. Brahms' work is more than ordinarily complex yet Mr. Friedberg's playing was no less than electric in its clarity and vivid brilliance. Seldom before at these concerts has the concerto been so surprisingly well presented.

Povla Frijsh Sings Loeffler Music at Longy Concert

The second of the two special concerts given this season by Georges Longy and his daughter Renee Longy, took place on the evening of March 21 at Jordan Hall. The program was devoted to the compositions of Charles Martin Loeffler. These included two rhapsodies, "L'Etang" and "La Cornemuse," for oboe, viola and piano, performed

by Georges Longy, Adeline Packard and Renee Longy; a group of four songs in French, sung by Povla Frijsh, with Heinrich Gebhard at the piano; and "L'Archet," a fantastic legend for soprano, female chorus, viole d'amour and piano. In this last, Mme. Frijsh sang the solo part. She was assisted by Gertrude Marshall, Heinrich Gebhard and the female chorus from the Cecilia Society. Mr. Longy conducted.

The two rhapsodies are based on poems by Maurice Rollinat. Their keynote is horror, yet they are also grotesque. One can imagine that Poe would have written such music, had his gifts been directed to composing. Like Poe's stories, the pieces are distinctive, which probably entitles them to place in the library of chamber music. The songs sung by Mme. Frijsh are in a happier vein, though less notable. The final one, "Tant que L'Enfant," is by far the most interesting, and this the singer repeated.

The feature of the concert was the performance of Loeffler's setting of Charles Cros' beautiful and mystical poem, "L'Archet." This is Loeffler at his best. The music is charming, and made instant appeal to the audience. Mme. Frijsh interpreted the solo part superbly. Her singing was as delightful as distinguished. The chorus also sang its lines exceedingly well, while both Miss Marshall and Mr. Gebhard played their respective instruments in masterly fashion.

Concert by the Two Casals and Ruth Deyo

Ruth Deyo, pianist, assisted by Pablo Casals, cellist, and Susan Metcalfe-Casals, soprano, gave a splendid concert on the afternoon of March 24 in Jordan Hall. The program was interesting and well balanced. Miss Deyo and Mr. Casals played two unfamiliar works, Rontgen's sonata in B minor and Loeffler's "Poeme Espagnol." The latter has the greater merit; the music is of the intoxicating type peculiar to Spain. Miss Deyo is a pianist of uncommon ability, intelligence and musicianship.

Musical Art Club Presents Well Known Artists

A very enjoyable concert was given at the Musical Art Club, Jacob Sleeper Hall, on the morning of March 15. The program began with Carrie Bullard Lewis' song cycle for mixed quartet, "Don Pedro," on the whole, a pleasing work of some pretensions. The quartet included Gertrude Holt, soprano; Marie O'Connell, contralto; John Daniels, tenor, and Loyal Phillips Shawe, baritone, all of whom are well known in the local concert field, and whose work on this occasion was excellent. Mrs. Lewis was at the piano. Following the cycle, Charles F. Manney played several of his own piano compositions, after which the program was brought to a close by Mabel N. Foote, who sang a group of songs by Kursteiner, Franz, Burleigh and Spross. Mrs. Foote's selections were enjoyed especially. Her voice is a rich contralto of power and compass, which she employs with skill, intelligence and emotional sincerity. Wells Weston accompanied her.

Julia Culp gave a delightful concert on the afternoon of March 18, in Symphony Hall. Mme. Culp's selections were chiefly familiar. There was a group of old German folksongs and four numbers each from Brahms and Schubert.

Greta Torpadie Pleases in First Recital Here

Greta Torpadie, a young and charming soprano, made her debut here as a recitalist on the afternoon of March 19, at Jordan Hall. This was not her first local appearance, however, as she sang at a Copley-Plaza musicale last season and, during the summer, at one of Mrs. Hall McAllister's delightful concerts. Her program on this occasion was varied, refreshing and well suited to her vocal acquisitions. Of particular importance was a group of Scandinavian songs, in which she showed herself a skillful and pleasing interpreter. Miss Torpadie's voice is a lyric soprano of light, but agreeable, texture. It is an admirably trained voice, and she employs it with intelligence, poise and emotional insight. Her diction in all the languages is exceptionally good. Miss Torpadie was fortunate in her accompanist, Coenraad van Bos, whose work was of its usual excellence.

George Copeland Gives Novel and Interesting Concert

George Copeland gave a novel and interesting concert on the afternoon of March 19, at the Copley-Plaza. The program was of much variety. In Lekeu's charming sonata, Louis Besserer, a promising young violinist, rendered able assistance, and in the nocturne from Gilbert's Indian suite, and in Albeniz's Spanish rhapsody, the second piano was taken by Elizabeth Gordan, Mr. Copeland's talented pupil. Innovations included "Alborada," from a suite by David Sequeira, and an Indian berceuse, by Edith Noyes-Greene, both local composers; Henry Gilbert's Negro dance No. 5, and "Termariuta," a Japanese folk dance of unknown authorship. In addition, Mr. Copeland rendered a familiar group of pieces from Debussy, music in which he excels above all others, and at the end of the program, several Spanish dances, Grovlez's "Evocation," and Albeniz's "Castillas," and "El Polo," which were illus-

trated in dance and posture by a young lady of Spanish birth, Mlle. Barredo. This was a beautiful novelty, which added to the enjoyment of the music. Throughout the program, Mr. Copeland was in the vein, playing with his customary verve, eloquence and mastery of color.

The Third of the Concerts Gaulois

The third of the concerts Gaulois, which are being given at Steinert Hall, in aid of needy French musicians, took place on the afternoon of March 19. The program was devoted to the music of the sisters, Nadia and Lili Boulanger. Selections by the former included a piano piece, "Vers la vie Nouvelle," played by Zoe Lassagne-Mercier; two songs, "Chanson" and "Cantique de Soeur Beatrice," sung by Jean MacLellan, and three charming little pieces for violin and piano, which were delightfully performed by Ruth Collingbourne and Elizabeth Siedhoff. Lili Boulanger was represented by her cantata, "Faust et Helene," which was awarded the Grand Prix de Rome, in 1913. This cantata is a pleasing work of considerable dramatic power. It was excellently sung by Ethel Frank, soprano; Sergei Adamsky, tenor, and Ramon Blanchart, baritone. Miss Frank's fine work, both in the solo passages and in her duet with Mr. Adamsky, was a feature of the performance. There was a considerable audience.

Interesting Concert at MacDowell Club

An interesting concert was given at the MacDowell Club, Copley Hall, on the afternoon of March 21. The program was divided into two parts, the first including a group of piano pieces by Alice Eldridge, a young artist of marked ability; a group of songs by Ethel Rea, a local soprano; and a group of violin pieces by Marie Nichols. The second part was given over to excerpts from "The Golden Threshold," an Indian song cycle, with music by Liza Lehmann, to the words of Sarojini Naidu, which were performed for the first time here. The vocal ensemble included a double quartet, under the direction of Arthur Wilson. The solo quartet consisted of Martha Atwood Baker, soprano; Mabel N. Foote, contralto; Norman Arnold, tenor, and Fredric Huddy, baritone. Lora May Lamport, soprano; Marjorie Thompson, contralto; Ben Redden, tenor, and Joseph Ecker, baritone, composed the assisting quartet. The solos by Mrs. Foote and Mr. Arnold, their duet and a trio with Mrs. Baker were especially delightful. The members of both quartets are artist-pupils of Mr. Wilson. Wells Weston was the accompanist.

Laura Littlefield Scores at Wellesley Hills

Laura Littlefield, soprano, and Theodore Cella, harpist, gave a delightful concert on the afternoon of March 21 at Maugus Hall, Wellesley Hills, in which they were assisted by Irma Clarke, violinist, and Louise Dunham Alden, accompanist. Mrs. Littlefield sang the aria, "Un Bel Di," from "Madama Butterfly," and several song groups in French and English. In selections from Sinding, Cella, Hahn and Massenet, Mr. Cella accompanied her on the harp, and in the final number, Gounod's "Ave Maria," both Miss Clarke and Mr. Cella collaborated. The concert was altogether excellent. Mrs. Littlefield sang charmingly, and her gracious personality and beautiful voice won the enthusiasm of her hearers, who applauded with ardor.

Successful Activities of Cara Sapin

In connection with the exercises commemorating Evacuation Day, March 11, the citizens of South Boston staged a very interesting, if rather heterogeneous, concert in the large auditorium of their Municipal Building. More than two thousand people were present, and they were not lacking in enthusiasm. In addition to an address by the mayor, sundry readings and an intersprinkling of orchestral selections, the program included songs and pieces by Jean Marlowe, soprano; Cara Sapin, contralto; Beryl Gordon, tenor; Nicola Oulukanoff, baritone, and Julius Friedman, violinist. Florence Lee was the accompanist. In reviewing this concert, the South Boston Gazette praises in general terms the work of all the soloists, but

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Some Press Excerpts:

The great singer was unsurpassable in Brahms and Strauss.—Paris le Gaulois.
In the very front rank of concert singers.—Paris Figaro.

Earnest and cultivated singer. Won his audience.—London Telegraph.

Feeling, expression and color.—London Post.
Interpretations full of warmth and intellectual charm; captivated his large audience.—Berlin Boersen-Zeitung.

Splendid success.—Berlin Lokal Anzeiger.

Rich and beautiful organ.—Vienna Tageblatt.
Sonorous and sympathetic baritone; thorough musical sentiment and feeling.—Dresden Wacht.

High artistic understanding; a treat to hear him.—Breslau Anzeiger.

Voice of fine quality; aroused considerable enthusiasm.—New York Herald.

Enunciation a model of distinctness.—New York Evening Post.

Foremost Austrian Lied singer.—New York Staats-Zeitung.

Great mentality.—Bar Harbor Life.

Remarkable dramatic baritone.—Hartford (Conn.) Post.

Absolute mastery of vocalism and dramatic expression; great Lied art.—Cincinnati Commercial Tribune.

Master of cantilena; complete artistry.—Cincinnati Enquirer.

Dictation of the utmost purity.—Buffalo Express.

Dramatic intensity and musical intelligence.—Buffalo Courier.

Marvelous range of tone.—Dayton (Ohio) News.

Enthusiastically applauded.—Columbus (Ohio) Dispatch.

Concert Engagements, Season 1917-18

Teacher of Vocal Culture and the Art of Singing, Cincinnati Conservatory of Music.

reserves for particular commendation the singing of Mme. Sabin, which it comments upon as follows:

Never has a singer been accorded such a remarkable reception and approval as was that given to Cara Sabin, and it was well deserved. Possessed of a clear, rich voice, articulation perfect and manner most pleasing, she won the hearts of the entire audience, and although she was billed for but two selections, she willingly responded to three encores, concluding with a rich dialect rendition of the Southern melody, "Oh! Susanna."

Mme. Sabin has had an exceedingly busy and successful season. During the months of February and March she filled many important engagements throughout New England. Her bookings for the spring are likewise numerous, including, among others, concerts at Nashua, N. H., March 29; Chelsea, April 12; Boston, April 25; Newburyport, April 26, and Rochester, N. Y., May 5.

Anne Gulick Gives Third Piano Recital

Anne Gulick, pianist, gave the last of a series of three recitals on the afternoon of March 24 at Steinert Hall. Her program included Raff's "Giga con Variazioni"; two preludes, a nocturne, a ballade, two etudes and a scherzo by Chopin, and Strauss' sonata for cello and piano, op. 6. Rudolph Nagel assisted in the performance of the latter. Miss Gulick's audience was large, and justly enthusiastic. In spite of her tender years, the young lady has a style of her own, and a good one. Moreover, her command of the mechanics and technic of her instrument is both sound and admirable. On this occasion she was most at home in the music of Chopin, for the playing of which she is temperamentally well fitted. At the end of the group the audience applauded until three extra numbers had been added.

Notes

Joseph Malkin, the eminent cellist, will play Dvorák's concerto, op. 104, with the Boston Symphony Orchestra at its concerts on Friday and Saturday of this week.

On Easter Sunday the Handel and Haydn Society, Emil Mollenhauer, conductor, will give a performance of the oratorio, "Elijah," with these soloists: Grace Bonner Williams, soprano; Edith Whitcomb, soprano; Alma Beck, contralto; Lambert Murphy, tenor, and Clarence Whitehill, bass.

La Société des Instruments Anciens gave an interesting concert in aid of the families of French artists and musicians at the home of Mrs. Horatio N. Slater during the past week. Mme. Buisson, a member of the society, assisted as soloist. More than one hundred and fifty people attended.

Carl Friedberg, pianist, was soloist with the Boston Symphony Orchestra at its concert in Cambridge on the evening of March 27. He was heard in a brilliant performance of Schumann's familiar concerto for piano and orchestra. An audience which filled Sanders Theater applauded his work with enthusiasm.

George Copeland, pianist, gave a private musicale at his home on the evening of March 22. About twenty-five

guests were present. The program included selections by Martha Atwood Baker, soprano; Albert Stoessel, violinist, and Mr. Copeland himself.

V. H. STRICKLAND.

SAN CARLO OPERA IN WASHINGTON

Splendid Performances, Large Attendance — Mary Kaestner Triumphs

Impresario Gallo has succeeded in establishing a precedent which it will be hard for other companies visiting Washington to surpass or even attain.

As a fitting close to an all too short week of opera (which increased in popularity from night to night), opera well sung, both by principals and chorus, adequately supported by a well directed orchestra, Mr. Gallo brought the Washington engagement to a brilliant close through the medium of a Sunday night concert never, I firmly believe, equaled here. One attended, thinking to hear some few of the leading artists in concert numbers, and came away amazed by the generosity of an opera manager giving the Nile scene from "Aida" and another scene from the "Tales of Hoffmann," the artists themselves giving of their very best after a week of strenuous work.

Washingtonians have been called unmusical and unappreciative—the latter with some degree of truth, but with cause, as we have on several occasions been, in common parlance, "stung" by visiting opera and other musical attractions. This fact caused the approach of the San Carlo Opera Company season to be received with some scepticism—a scepticism fully dissipated by the splendid work of Ester Ferrabini in the role of Carmen, the opera sung on Monday, the opening night.

A Ferrabini Carmen is not quite like any other Carmen. It has wonderfully discriminating values, both dramatic and tonal. Splendid voices and personalities are the other principals of the company—Manual Salazar, the Don Jose of the "Carmen" cast; Luisa Darclee, a lyric soprano with a brilliant and well trained organ in the role of Micaela; Edvige Vaccari, a delightful little actress as well as a coloratura of splendid attainments; Salvatore Sciarretti, a seasoned singer of great poise; Angelo Antola, Mme. Carreño, Battistini, DeBiasi, Stella Demette.

On Tuesday evening, March 13, the company gave a performance of "Lucia di Lammermoor," which added another to its already long list of similar successes. It was a performance which will bear comparison with any of the productions of this opera which have been given in this city in the past, for it was of the best. Impresario Gallo chose his cast well, and vocally, scenically and orchestrally the support was equally fine. Edvige Vaccari sang the title role with vocal and dramatic distinction, and the part of Edgar was taken by Salvatore Sciarretti. The other principals included Angelo Antola as Henry Ashton, Natale Cervi as Raymond, Luciano Rossi as Lord Arthur

and Alice Homer as Alice. An unusual feature and one which is deserving of special commendation was the brevity of the intervals between the various acts, testifying to the excellence and the thoroughness which prevails throughout this organization.

On Thursday evening "La Gioconda" was sung in a manner which called forth the commendation of both critic and music lover. Mary Kaestner in the title role was a revelation. Her voice is rich and beautiful in its mezzo-soprano quality and has a brilliance and surety of placement in its upper tones which delight. Impresario Fortune Gallo is surely well named, as fortune must attend a manager and opera owner who is big enough to give to the American public \$5 opera with all the splendid equipment of fresh costumes, scenery, splendidly balanced orchestra and a chorus whose singing has yet to be equaled in Washington, and all for the \$2 scale of prices.

Come again next season, San Carlo Opera Company, and the "S. R. O." sign will, without doubt, be displayed at every performance.

Berkshire Quartet's Debut in New York

The Berkshire String Quartet, an organization well known in the West, where it was known under the name of its first violin player, Hugo Kortschak, made its debut in New York at Aeolian Hall before a large and demonstrative audience. The Berkshire Quartet, which is composed of Hugo Kortschak, first violin; Hermann Felber, Jr., second violin; Clarence Evans, viola, and Emmeran Stoeber, violoncello, is supported by Mrs. Frederick Shurtleff Coolidge, who, upon endowing this organization, stipulated that it should devote most of its time to rehearsals, giving only a few concerts for the three first years. The first year has passed away, and the Berkshire Quartet has made big strides in its art.

The program given on Tuesday evening, March 20, was made up of Cesar Franck's D major quartet, Hugo Wolf's serenade for string quartet and Haydn's quartet in B flat major, op. 50. The quartet's playing of each work was stamped with good ensemble, smoothness, beauty of tone and, above all, enthusiasm. The Berkshire personnel is made up of four full-fledged artists, yet very young, and the youth of the players was reflected in their playing. Though everything done was presented in a scholarly manner, they had, however, the exuberance and vivacity only to be expected from young players. The Berkshire Quartet, which is now established in New York, will be counted as one of the big musical assets of the metropolis, and from now on the artistic success of that organization is assured and its place already is in the first rank among chamber music quartets.

Mrs. Frederick Shurtleff Coolidge has sent out invitations for a program to be given by the Berkshire String Quartet on Sunday evening, April 8, in the ballroom of the Colony Club.

CONCERTS IN GREATER NEW YORK

MARCH 19

Marie Volpe's Recital

Marie Volpe expressed song moods in five languages at Aeolian Hall, New York, Monday evening, March 19. Italian opened the program conventionally with the Pergolesi; "Se tu m'ami." Other numbers of this group were "Cavatine d'Armide," Gluck; and the recitative et air "Oedipe a Colone," Sacchini. A well developed climax was a feature in the last. "Der Nussbaum" and "Frühlingsnacht," Schumann; "Es blinkt der Thau," Rubinstein; "Ein Traum," Grieg; "Traum durch die Dämmerung" and "Zueignung," Strauss, showed Mme. Volpe's familiarity with the Lied, and her excellent German diction. Her Russian numbers occasioned much applause too. These were: "Pridi ko mnye" ("Oh, Come to Me"), Balakirew; "On tak menya lyubit" ("He Loved Me So"), "Spi ditya moyo" ("Sleep, O Baby Mine"), Tchaikowsky; "Vesennie voduy" ("Floods of Spring"), Rachmaninoff. Only two English songs were scheduled, "Under Blossoming Branches" and "Parting," by the singer's husband, Arnold Volpe, director of the Volpe Symphony Orchestra, and the Volpe Institute of Music, New York. Debussy's "Romance" and "Ouvre tes yeux bleus," Massenet, in excellent French concluded what proved to the big audience a very enjoyable musical event.

Especially mentioned should be made of Mme. Volpe's singing of the Grieg and Strauss songs, of the Tchaikowsky cradle song, the Rachmaninoff number, Volpe's "Parting," and the Debussy "Romance." Added to her vocal equipment is a lovely and gracious stage presence.

Richard Epstein at the piano supported with his usual expert pianism.

Vera Barstow in Violin Program

Vera Barstow's violin recital at Aeolian Hall, New York, Monday afternoon, March 19, attracted an audience of large size and liberal applause evidenced the great pleasure she afforded.

The young artist was in excellent form. Her playing on this occasion far surpassed her last year's effort. There was added brilliancy, expression and polish. Throughout the programs her tone was pure, sweet and vibrant and her intonation flawless. Works of various moods and schools of violin playing made up her selections.

She began with Veracini's sonata in E minor, and Mozart's sonata in C major. Her next group comprised "Intermezzo Arabesque" (Kramer), etude, No. 8 (Kreutzer-Saar), "The Bee" (Bytovsky), and introduction and concert etude (De Beriot-Von Kunitz). To conclude she gave Lalo's "Symphonie Espagnole" with much spirit and dash. She was recalled many times and responded with an added number.

Josef Adler gave valuable support at the piano.

MARCH 20

Charles Cooper, Pianist

Charles Cooper, pianist, is one of the newer concert artists, who has succeeded in creating a favorable impression upon New York lovers of piano music. This lies mainly in the fact that he is a serious musician with a well

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PUTHAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARGHERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.
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grounded technic. He delights his hearers with the pure, unforced quality of tone; the sureness of his execution due to his technical facility throughout the gamut of keyboard and pedal demands. And there is a dominant note of sincerity in his interpretations, not however without an individualistic touch.

Tuesday afternoon, March 20, at Aeolian Hall, New York, a good sized audience applauded Mr. Cooper and listened intently to a rather long program, which included these numbers: Beethoven's C sharp minor sonata, op. 27, No. 2; the Scarlatti-Tausig sonatas, "Pastoral" and "Capriccio"; Mendelssohn's "Rondo Capriccioso"; Schumann's symphonic etudes; Chopin's F minor ballad; Debussy's "Reflets dans l'eau"; the Chopin-Liszt "Chant Polonoise," Chopin's etude, op. 25, No. 5, and Moszkowski's "Caprice Espagnol."

MARCH 21

Ysaye's Brooklyn Recital

At the Brooklyn Academy of Music on Wednesday evening, March 21, Eugen Ysaye gave another demonstration of his supreme mastery of the violin. Ysaye, at his best, as he was on this occasion, is without doubt the greatest living exponent of the classical school of violin playing. The program was as follows: Suite in D minor (Geminiani), concerto in D minor (Wieniawski), Eugen Ysaye; prelude (Rachmaninoff), "Caprice Valse" (Maurice Dambois), Maurice Dambois; "Souvenir de Campagne," "Tristesse," "Abandon," "Berceuse," "Minuet," "Serenade" (B. Godard), Eugen Ysaye and Gabriel Ysaye; "Reve d'Enfant" (Ysaye), "L'ointain passe" (Ysaye), "Valse" (Chopin-Ysaye), "Ballade et Polonoise" (Vieuxtemps), Ysaye.

Special interest was added by the appearance of Gabriel Ysaye, the son of the great Belgian master, playing with his father six short duets for violin by Godard, charming things, written with splendid knowledge of the effects possible for the combination of two violins with accompaniment. The playing of Eugen Ysaye has been so extensively reviewed in the MUSICAL COURIER already this season that there is no need of going into detail as regards the present performance. The audience followed the example of those in every other city where the eminent violinist has appeared this season. There was the heartiest of greetings for him as he appeared on the platform and a real ovation after each group, while it seemed as if he would never be allowed to leave at the end of the program. Maurice Dambois, pianist and accompanist, was exceedingly effective both in the numbers which he shared with Mr. Ysaye and in his delightful interpretation of the soli. His own "Caprice Valse" is a charming and effective number.

MARCH 22

Mme. Hubbell-Plummer Entertains With Original Verses and Songs

Life's song, indeed, would lose its charm
Were there no babies to begin it;
A doleful place this world would be,
Were there no little people in it.
—John Greenleaf Whittier.

Beatrice Hubbell-Plummer has caught this spirit (the quotation was taken from her program), and reflected it, in charming verse and song, not only for little people but also for that "feeling with spirit of childhood," which lies not too far under the surface of the most serious grown-ups. The writer was present at "an hour with Beatrice Hubbell-Plummer in her own verses and songs for children" at the Princess Theater, New York, Thursday afternoon, March 22, and together with many other grown up children enjoyed with the members of the youngest set, Mme. Hubbell-Plummer's exceptional play of imagination, her originality of expression, both in the lyric and its musical setting, and her ingenuity in conjuring up and making vividly realistic pictures of childhood's fancies.

The numbers were refreshing from start to finish. Mme. Hubbell-Plummer sang them in voice of delightfully pleasing quality and one excellently schooled and she never failed to create the right atmosphere. Her program contained: Cycle of little nature songs—"Wake! Wake!" "Bout Roosters," "Pussy Willows," "Jack-in-the-Pulpit,"

"Frolic of the Clouds," "Moon Song," "Wing Fairies," "Sing, Mother Bird"; cycle of child fancies—"Fraid, the Dark" (words by John Martin), "My Brother Bobby," "A Little Weentsy Baby," "The Tin Ware Peddler"; verses—"Memories of Childhood," "Just Sow Love," "A Bit of Sense in Nonsense"; a cycle of little at home songs—"Mah Li'l Bit Sistah," "Patty Maguire," "Didn't Want to Wash!" "Cuddle-Deon," "Intuition," "Cheer!"

Aside from her creating of lyrics and music and giving them lovely vocal delivery, it would appear that there is another artistic side to this charming personality. This, the writer inferred, from the artistic program with color sketch on the front page signed B. H. P. Emil Polak accompanied sympathetically and always dependably.

Mrs. Hubbell-Plummer will sing, March 31, in Brooklyn at the Bertha Grosse Thomason School of Music; also on April 1, at the Globe Musical Club, in the New York Public Library.

Carl Hahn and the Brooklyn Arion

A large and enthusiastic audience gathered at Arion Hall, Brooklyn, N. Y., on Thursday evening, March 22, to listen to the interesting program of the Arion Society, prepared under the able direction of Carl Hahn. The concert opened with the playing of the Moszkowski "Einigungs-Marsch" and Offenbach's "Orpheus" overture by the orchestra, directed by August C. Metz, the latter being excellently rendered. The orchestra also played Beethoven's first symphony.

The Arion Damenchor was heard in Schubert's "An die Musik," in which Stanley Gohlinghorst, baritone, sang the solo part, and a group of shorter songs, among which was Carl Hahn's dainty and delightful little song, "Mister Mockin' Bird." The real feature of the evening was the effective and masterly singing of the Männerchor, which, as usual, scored a great success. They sang Auper's "Du meine herrliche Rose im Tal," "Sanctus," by Bungard-Wasem, and Bruch's "Heldenfeier" with breadth and distinct enunciation. The work of both the Damenchor and the Männerchor reflects utmost credit upon the careful training of Mr. Hahn, and his influence is demonstrated in the singing of these organizations.

The soloists of the evening were Edith Magee, contralto, and F. W. Derschuch, bass. Miss Magee sang "Ortrud's Warning" from "Lohengrin" brilliantly. The applause was so great that she was obliged to respond with an encore. Later in the program she sang "Im Herbst," Franz; "Weise unter Rote Rosen," Philipp Zu Eulenburg, and "Minstrel Boy," Harry R. Shelley, with charming effect. Mr. Derschuch was heard in Loewe's "Der Nock," and also a group of Schubert songs.

Great credit for the success of this concert must go to Mr. Hahn, and it must be said that the choruses and orchestra fully lived up to the standard of his training.

Philharmonic in All-Wagner Program

By general request and on account of the fact that a great many have not been able to obtain admission to the all-Wagner programs already presented this season by the New York Philharmonic, the concluding week of the society's season was featured by a Wagner program on Thursday evening, March 22, that was repeated on Friday afternoon, March 23. The program presented ten familiar selections and of special interest was the prelude to the third act and "Shepherd's Tune," from "Tristan and Isolde," in the arrangement of W. H. Humiston, assistant conductor of the orchestra. Mr. Strinsky's reputation of Wagner leading has long been established. He and his orchestra were in fine form at both concerts. At the conclusion of the Thursday evening concert there was prolonged applause and the orchestra offered a spontaneous fanfare to its conductor.

Rosalie Wirthlin's Recital

A good sized audience attended Rosalie Wirthlin's vocal recital at Aeolian Hall, New York, March 22. Becomingly attired in black and gold, Miss Wirthlin's stunning stage presence was well set off. Beautiful was her singing of an old aria by Caldara, while her well trained voice came to the fore in Morley's "Sweet Nymph." Sympathetic and full toned was Horn's "I've Been Roaming," following which applause continued so vigorously that she sang "There Is a Lady Sweet and Kind."

In her second group she was obliged to repeat Franz's "Der Schmetterling ist in die Rose verliebt," while prolonged applause followed "Lied" by Brahms. She finished this group with the same composer's "Der Schmied," when again she had to respond to an encore. Marion Bauer's clever song, "The Linnets Is Tuning Her Flute," as well as La Forge's "To a Messenger," both had to be repeated. Here again the applause of the audience was insistent, and she sang a spring song as encore.

Miss Wirthlin sings as though perfectly sure of herself and as if she loved what she was doing. Her deep notes have a beautiful quality and her enunciation and the splendid control of her voice are always in evidence.

Mr. La Forge's accompaniments, played as usual without notes, were of high artistic worth.

MARCH 23

Theodore Spiering in Recital

At his third violin recital in Aeolian Hall, on Friday evening, March 23, Theodore Spiering again gave the New York public the opportunity of judging of his sterling merits as an artist. He proved again that he has built his reputation on the solid rock of the classics rather than on the shifting sands of popular music of the day. That Theodore Spiering could play the most brilliant pieces of display if he wished to do so was shown by the way in which he dashed into the polonaise by Ferdinand Laub, with which his program ended. If he played an entire recital of rhapsodies, caprices, polonaises, and fantasies he could easily rank among the most brilliant violinists of

the day. Yet the musicians at the recital on Friday evening knew that the seemingly simple variations of Beethoven's "Kreutzer" sonata andante were more exacting and treacherous than all the rapid passages and skips of the Laub polonaise. Beethoven's sonata in A minor, dedicated to Kreutzer, was the one composition of the entire program to make the least display for the amount of technical skill required by the performer. And Theodore Spiering's interpretation of the sonata was essentially classical and devoid of that romantic sentimentality which is often wrongly injected into Beethoven, and which undoubtedly caused Tolstoy to give this music an entirely wrong character in his unpleasant novel named after this Kreutzer sonata. Tolstoy would not have been misled by Theodore Spiering's interpretation of the noble andante. In this sonata the violinist had the worthy companionship of Coenraad V. Bos, who played the piano part of the duet sonata with a beautiful tone and unusual clearness.

Mozart's E flat major concerto was played with keen insight for the contrasted phrases of melodic beauty and passages of simplicity and breath which characterize Mozart. Too many players overdo the sentimental melody in this composer and fail to bring out the broad, sustained and grand manner moods of the composer of "Don Giovanni." Theodore Spiering evidently knows his Mozart.

He displayed his appreciation of another school of composition when he played Tchaikowsky's melody and scherzo from his op. 42. The program was preponderantly classical with the sonata and the concerto, but the Tchaikowsky numbers and the Laub polonaise arrived long before there was any sign of the audience growing weary from too much serious music. It was a program that could be studied with advantage by some of the younger violinists in particular who seem to jumble together any pieces they happen to like, irrespective of how they clash or harmonize with each other.

Flonzaley Quartet at People's Concerts

The Flonzaley String Quartet gave the sixth Friday evening Chamber Music Concert under the auspices of the People's Symphony Auxiliary Club, Franz X. Arens, musical director, at Washington Irving High School, March 23. The bald statement is sufficient guarantee as to the quality of the music presented; this included quartets by Haydn and Beethoven, the last named the one with the Russian theme, in robust folk style. This allegro went with decided vim, full of humor, and closed the evening. The graceful, contented music of Haydn, the high speed presto, this served to open the affair with éclat, and Bloch's "Pastorale," between the classic numbers, brought visions of green fields and the summer time.

The six Saturday evening concert takes place April 7, the Kneisel Quartet making its last appearance in the metropolis on this memorable occasion, and the final orchestral concert takes place Sunday, April 1, Carnegie Hall, Alice Nielsen, soloist.

Nikolai Sokoloff Makes His New York Debut as Conductor

Nikolai Sokoloff made his New York debut as orchestral conductor in Carnegie Hall on Friday evening, March 23, before an enthusiastic audience of many thousand interested listeners at the celebration of the Society of Friends of Russian Freedom.

Mr. Sokoloff, whose reputation as soloist is well established, has conducted with much success in California during the past season.

He chose for his New York debut Tchaikowsky's symphony No. 4, in F minor, op. 36, and "Caucasian Sketches," by Ippolitow-Ivanow.

His reading of both was authoritative and musicianly. He was applauded to the echo, and recalled many times.

Max Gagna Recital Enjoyed

Max Gagna, a young Russian violoncellist, gave a recital at Aeolian Hall, New York, on Friday afternoon, March 23. His program comprised a Corelli sonata; Saint-Saëns' concerto in A minor; "Chant du Menestrel," Glazounow; "Minuetto," Becker (by request); "Wiegenlied," Klengel; "Jagdstück," Popper; "Chanson Triste" (first time), Kalinnikow, and scherzo, Van Goens.

Mr. Gagna was heard in recital in New York last year, when his performance created a favorable impression, and his playing was greatly enjoyed by a good sized audience on this occasion.

Emanuel Balaban accompanied.

MARCH 24

Bogumil Sykora, Russian Cellist

Bogumil Sykora is not a name that has become a household word as yet. But if the possessor of it continues to play the cello in New York as he played it at his recital in Aeolian Hall on Saturday afternoon, March 24, he will undoubtedly become as great a favorite as any artist now familiar to New York concert audiences. To begin with he has that repose of manner which inspires the hearer with confidence in the player's ability to play every passage correctly and with ease. He seems to strain for none of the effects he gets, and all he plays is perfectly in tune. His tone is full, sweet, and smooth, without a suspicion of rosined horsehair in it. It wells from the instrument like a fine, fine voice, sometimes baritone, sometimes tenor, but never like a string forced beyond its musical ability. And Bogumil Sykora is a master of all the technical details of his art, whether of string fingering or bow manipulating, and his light and shade, accents and phrasings are to be remembered. His program consisted of Davidoff's concerto in A minor; Andante cantabile, by Tartini; Adagio, by Ariosti; J. Klengel's Variations in A minor; Volkmann's concerto in A minor; and a "Damon Fantasie" in five movements, arranged by

W. Fitzenhagen from themes by Rubinstein. But even this abnormally long program would not satisfy the large audience. The soloist had to add two extra numbers and could have played again if he had not refused to listen any longer to the interminable applause.

Walter Golde performed the arduous duties of piano accompanist admirably.

Ysaye's Second New York Recital

Belgium's celebrated violinist, Eugen Ysaye, played before a large audience at Carnegie Hall, New York, Saturday afternoon, March 24. This was his second New York recital this season. With undisguised and unquenchable zeal, the big aggregation showed its delight and admiration for Mr. Ysaye's superb style, for that apparently limitless technic and wondrous purity of tone for which this master of bow and strings is far famed. Many times he was spontaneously and insistently recalled.

He played the sonata in E minor, for violin and piano, Lekeu, which is dedicated to him, with Maurice Dambois as worthy co-player at the piano; the concerto, No. 22, in A minor, Viotti, which contains his own cadenza; two compositions of his own—"Chant d'Hiver," poem No. 3 and divertimento, fantasie; "La Muse et le Poète," duet for violin and cello, Saint-Saëns, with Maurice Dambois, cellist, and Gaston Dethier, pianist.

"Romance," Svendsen; "Deux Mazurkas," Wieniawski, and "Rondo Capriccioso," Saint-Saëns, completed his program.

Mme. Culp Sings for Wells College Fund

Julia Culp evidently sang much money into the coffers of the Wells College Endowment Fund by her recital, Aeolian Hall, New York, Saturday evening, March 24. A capacity audience—one to all appearances unfamiliar with a complimentary ticket system—was present and gave significant indication of its enjoyment of Mme. Culp's art.

Wells College authorities chose wisely in its solo attraction, for Mme. Culp, in excellent voice, sang with her usual genius for interpretation, German Lieder of Schubert, Schumann, Brahms and Wolf, also a group of folk-songs in English, with piano, violin and cello accompaniment.

Joseph van Veen, violinist, Jacques Renard, cellist, and Coenraad von Bos, pianist, were the other names on the program.

MARCH 25

Oscar Seagle, Brooklyn Academy

On Sunday afternoon, March 25, Oscar Seagle, baritone, gave a recital at the Brooklyn Academy of Music. The same enthusiasm, which has marked his appearances all over the country, was accorded him on this occasion as well. Mr. Seagle, besides singing exceptionally well, has the ability of arranging a program which holds the attention and interest of his audience from beginning to end. His program was as follows: "Eri tu" (Verdi), "L'Amour de Moi," "Tambourin," "Musette," "Quand la mer rouge apparut" (old French); "Ash Grove," "At Dawn" (old Welsh); "The Dove and the Lily" (old Swedish), "Ballynure Ballad" (old Irish); "Clair de Lune" (Szule), "Papillon," "Carnaval" (Fourdrain), "Rossignol, moucheron" (Rimsky-Korsakoff), "Chanson de la Puce" (Moussorsky); "Father Abraham," "I Want to Be Ready," "Dig My Grave," "Jesus Healed the Sick," "I Don't Feel No Ways Tired" (arranged by H. T. Burleigh); "May Night" (Hageman), "The Silhouettes" (Carpenter), "You Are the Evening Cloud," "The Bird of the Wilderness" (Horsman), and a song by Henry Holden Huss, which had been omitted from the printed program.

Mr. Seagle's voice was in excellent condition, full and resonant throughout. The special feature of this program were the Negro Spirituals, arranged by H. T. Burleigh. Mr. Seagle's interpretation of them was splendid and he was obliged to repeat several of them in response to the hearty applause of the audience. He called upon Mr. Burleigh, who was in the audience, to share in the applause. The Old French songs, which opened the program, were exquisitely sung, as was the group of modern French songs. The manner in which he sang the Welsh, Swedish and Irish folksongs made one feel as though he were Welsh, Swedish and Irish in turn; and then, when he sang the songs by American composers there was not a doubt left that he was an American through and through. In a program where all the numbers are sung so excellently there is no need to pick and choose single numbers for special mention.

Henri Doering accompanied Mr. Seagle effectively, following every change of mood of the singer.

Duet Recital by the MacLennans

Florence Easton-MacLennan and Francis MacLennan were heard in their second duet recital at the Maxine Elliott Theater, New York, on Sunday evening, March 25, their program numbers including duets from "Philemon and Baucis" (Gounod), "Otello" (Verdi), "Lontano, Lontano, Lontano," from "Mefistofele," (Boito), "I Lituani" (Ponchiello), a group of five short Schumann duets, and that from the finale of the first act of "Madama Butterfly" (Puccini); Mrs. MacLennan also singing the aria "Dich Theure Halle," from Tannhäuser, while Francis MacLennan gave the "Grals Erzählung," from Lohengrin.

The rendering of the beautiful "Lontano" duet from

"Mefistofele" was one of the outstanding pleasures of the evening. Special mention should also be made of the Schumann group, two numbers of which had to be repeated, the "Wiegenlied" and "Unter'm Fenster." In their interpretation of the latter these artists did a charming bit of acting. The duet from "Madama Butterfly" was received with special enthusiasm, and was encored. Mrs. MacLennan's singing of "Dich Theure Halle" also drew hearty applause. Mr. MacLennan gave a noble and fitting interpretation of the "Grals Erzählung," from "Parsifal." The audience evidenced its hearty enjoyment of the whole program in generous applause. Mrs. MacLennan received some lovely roses.

Richard Epstein was at the piano.

The Philharmonic Ends Its Season

The final concert of the season of the Philharmonic Society brought out an audience which threatened to bulge out the walls of Carnegie Hall so that they never could be repaired. The program was made up as follows: Fifth symphony in C minor (Beethoven), "Algerienne" (Saint-Saëns), concerto in B flat minor (Tchaikowsky), Percy Grainger; prelude to "Die Meistersinger" (Wagner).

All favorite numbers, numbers in which every member of the audience took a personal and friendly interest. Mr. Stransky and his men were in fine fettle and gave admirable performances of the three orchestral works. The classic lines of the Beethoven masterpiece were all drawn with quiet dignity and an appropriate earnestness, the brilliance of the Saint-Saëns suite revealed the splendid virtuosity of the orchestra and massive and overpowering reading of the Wagner number brought the season to a fitting close. There was prolonged applause after each number. Mr. Stransky very rightly called upon his men to rise and share in it after the symphony. At the end the orchestra gave a "tusch" for its leader and the audience signified its hearty approval by an outburst of applause which nearly drowned the fanfare. It was a glorious and appropriate close for the most successful season that the society has ever enjoyed.

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EVAN WILLIAMS DELIGHTS IN CHICAGO RECITAL

Mme. de Lima's Chicago Début—Alma Gluck, Chicago Symphony's Soloist—Orchestra's Program Excellent—Ella la Forge Murphy Active—Rose Lutiger Gannon and Edna Gunnar Peterson in Joint Recital—Lucy Gates and Philharmonic Choral Society—Isaac van Grove with Dunham's Orchestra—Jessie Comlossy Planning Recital Series—Other Chicagoans Busy—Music School News Items—Notes

Chicago, Ill., March 24, 1917.

Ample proof of the fact that, though his appearances here are not frequent, Evan Williams is one of the most popular tenors of today, was the extensive audience which assembled at Orchestra Hall, last Sunday afternoon, to enjoy his recital. Nor was it less extensive in its enthusiasm. The abundance of applause which greeted the artist after each number assured him of the delight he was giving and the esteem in which he is held here as well as everywhere else. Bruch's "O Days of Grief" (so well done that an encore was necessary to quiet the applause), Metcalf's "Absent" beautifully interpreted, a charming rendition of Campbell-Tipton's "Spirit Flower," and the prominent Chicago composer, Carrie Jacobs Bond's "Just a-Wearyin' for you" (which won an individual success), were the numbers heard by this reviewer. To record that his artistic and intelligent work merited well the profuse enthusiasm will suffice, for it is needless to go into detail about this eminent Welsh tenor's qualifications and ac-

complishments. They are too familiar. It might be added, however, that his success on this occasion, was unqualified.

Isaac van Grove, at the piano, gave admirable and artistic support and lent much toward the enjoyment of the afternoon.

Mme. de Lima Well Received

A new and interesting singer was presented to Chicago, by F. Wight Neumann, on Sunday afternoon, at the Illinois Theater, in the person of Edna de Lima, soprano. This was Mme. de Lima's Chicago debut, which, due to her illness was postponed from February. In her first group, comprising "Se Florindo é fedele," Scarlatti, Dowland's "Come Again," Handel's "O Sleep," and Durante's "Danza, Danza," she disclosed a voice, small but of engaging charm and sympathetic quality which she uses with care. She left behind her many friends and admirers and a very favorable impression. A large house greeted her every effort with enthusiastic applause and she, no doubt, will come back again to Chicago. Also a word of commendation is due her delightful accompanist, Erin Ballard, who did some excellent work at the piano.

Kreisler's Last Concert of Season

The program which Fritz Kreisler offered at the Auditorium, last Sunday afternoon, was his last this season. The usual large and enthusiastic Kreisler audience was on hand.

American Symphony Program

The last but one of the concerts which the American Symphony Orchestra, Glenn Dillard Gunn, conductor, is giving at Cohan's Grand, enlisted the services of local soloists, Mrs. Morris Rosenwald, soprano; Robert Macdonald, pianist, Anthony Linden, flutist of the orchestra. The latter presented Chaminade's "Concertina," heard for the first time here on this occasion. The orchestra opened the program with an excellent reading of Delibes' "Sylvia" suite. Other numbers were a prelude by Tugino, the slow movement from Tchaikovsky's first quartet for strings and Liszt's second Hungarian rhapsody.

Alma Gluck, Chicago Symphony Orchestra's Soloist

For the twenty-third pair of concerts this season the Chicago Symphony Orchestra under Frederick Stock's able leadership, had Alma Gluck, as soloist. On the occasion she made three appearances, in the aria "Rose, Softly Blooming," from Spohr's "Zemire und Azor," an aria from Gluck's "Russlan und Ludmilla," and a group of four

Russian folksongs. Perhaps her best work was done in "Dearest Mother," from Rimsky-Korsakow's "Tsar's Bride," which Mme. Gluck sang with the alluring charm which has won her the hearts of the public. From her accomplishments at the concert which is the subject of this review, it would seem that this artist is happiest in recital, though she was warmly received by an admiring audience.

Frederick Stock drew up a delightful program for last week's concerts, made up mostly of Russian numbers. Glière's symphonic poem, "The Sirens," and Glazounow's "Carnaval" overture made up the orchestra's portion of the second half of the program. These were set forth admirably and with inspiration and virtuosity. With fresh, lovely tone was the vivacious "Springtime" overture of Goldmark performed and the orchestra responded admirably to Conductor Stock's beat, giving the Schumann fourth symphony an exceptional reading.

Mrs. Murphy Organizes and Conducts Double Quartet

An added feature of the Lake View Musical Society's program Monday afternoon, at Martine's Hall, was the double quartet, which Ella La Forge Murphy organized and conducted. This talented musician deserves much praise for her efforts which were highly appreciated by the numerous listeners. Mrs. Murphy, Marie Lighthall, Charlotte Sulzer, Abigail Raymer, Helen Edith Peterson, Mrs. William McL. Thompson, Winifred McGaw and Winifred W. Meckstroth are the members of the quartet. They rendered in a most delightful manner "Liszt's 'The Lorelei,' the 'Spring Chorus,' and 'My Heart at Thy Sweet Voice,' from Saint-Saëns' 'Samson and Delilah,' Tchaikovsky's 'A Legend,' and two Grieg numbers. Not only is Mrs. Murphy an excellent singer, but she evidenced the fact on this instance that she can lead a double quartet successfully and the results obtained by her quartet must be gratifying to her. As individual soloist, Mrs. Murphy's interpretations of three Brahms selections were exceedingly well done and merited the hearty applause which greeted her. In the few seasons that she has located here, Mrs. Murphy has achieved much success and counts many admirers and friends in this locality.

William Boeppler and Chicago Singverein to Give Concert

On April 15, at the Auditorium, under the direction of William Boeppler, the Chicago Singverein will give its final concert of the season, with a local soprano, and Louis Kreidler, baritone, as assisting artists. The first half of the program will be devoted to part songs and the last to the Brahms' "Requiem." The work of this organization is so well known that comment is unnecessary. On April 4, the MacDowell Club, of Milwaukee, composed of the professional singers of that city will give a concert, and on April 18, the Milwaukee A Capella will give its last concert. Mme. Schumann-Heink who was to be the assisting artist is not able to sing as yet, so Mme. Homer has been engaged to fill her place.

Marie Zandt Recovered

Marie Sidenius Zandt, who has been seriously ill for many weeks is entirely recovered and will begin next month to fill the various engagements which have been booked for her. Mrs. Zandt is soloist at the Kenwood Evangelical Church.

Mrs. Gannon and Miss Peterson Participate Jointly

Two excellent Chicago artists, Rose Lutiger Gannon, contralto, and Edna Gunnar Peterson, pianist, participated in a joint recital at the Ziegfeld, Wednesday morning, in the Kinsey's artist series. Mrs. Gannon is one of the busiest contraltos of this city, but she is heard here too seldom. Her beautiful singing was admirable for its excellence, charm and expression. Possessed of a rich, colorful contralto voice, a keen dramatic sense, musical intelligence and feeling, Mrs. Gannon delivers art that is indeed a rare pleasure. Added to these qualities she has a delightful personality and stage presence which wins her listeners from the start. Unhackneyed and interesting were the numbers which the prominent contralto set forth. Her interpretation of her first group, made up of "Deuil d'Avril," by Lenepveu, Holmes' "Hymn to Eros," Korling's "Aftonstämning" (sung in Swedish), Glière's "Aufs neu hör ich" and the "Peace Triumphant" of Marshall-Loepke disclosed her excellent linguistic ability. So exceedingly delightful was Mrs. Gannon's rendition of Harris' "Ode to Night," Morkrejs' "Southern Serenade," Percy Grainger's "Willow, Willow," Carpenter's "Player Queen" and Edward C. Moore's "Land of Heart's Desire" that prolonged applause

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greeted her at the conclusion. The number by Mr. Moore, critic of the Chicago Journal, proved a most delightful and effective composition. So well did the audience like it as sung by Mrs. Gannon that she was forced to repeat it. Isaac van Grove's accompaniments were a source of rare artistic delight.

Miss Peterson also frequents Chicago concert halls very seldom. Nevertheless, she has innumerable admirers and friends here. On this occasion she was forced to add encores at the end of each group. Brilliant indeed were her accomplishments in the Moszkowski, Godard, Graun-MacDowell, Chopin and Liszt numbers, which comprised her



EDNA GUNNAR PETERSON,
Pianist.

first two groups. Not less excellent were her renditions of two preludes by Felix Borowski, "Am Seegestade," by Adolf Brune, and John Alden Carpenter's "Polonaise Americaine." Nor was the applause her hearers tendered her undeserved, for more delightful pianistic work would be difficult to imagine. Miss Peterson possesses admirable pianistic qualifications which make her a delightful artist. Both artists may well be proud of the success achieved at this recital.

Lucy Gates and Philharmonic Choral Society

Organized for the purpose of presenting new works, the Philharmonic Choral Society, O. Gordon Erickson, con-



ROSE LUTIGER GANNON,
Contralto.

ductor, presented for the first time here three works on its program Wednesday evening at Orchestra Hall. Lucy Gates, soprano, was the assisting artist, and besides participating with the society in Chabrier's "The Shulamite," she rendered "Ach ich liebe," from Mozart's "Entführung." Of the novelties presented, the Chabrier number proved most interesting. Clough-Leightner's "Christ of the Andes" is well constructed and characteristic of a thorough musician. Though difficult for the chorus, Conductor Erickson's singers accomplished beautiful results. Also in the Chabrier composition the work of the chorus was a delight. Mr. Erickson has his choristers well under control and gets from them splendid work.

In "The Shulamite" Miss Gates' efforts were in vain, for the part is written too low for a soprano of her type. The Mozart aria was more to her liking and she did some excellent work in it, and the enthusiastic audience brought her out again and again until finally she granted an encore.

Then she sang the Bell Song from "Lakme" brilliantly, and in it accomplished some of the most convincing singing of the evening. She was well received by the large audience.

American Conservatory Notes

Four voice pupils of Mme. Linne, of the Conservatory, were the successful contestants in the annual competition held under the auspices of the juniors of the Chicago Artists' Association on Monday afternoon, March 19. The contest was for the purpose of selecting the soloists for the annual concert to be given this spring. Mildred Pillinger, Ethel Miller, Katherine Foss and Mildred Chadwick were the four selected, in the order named.

An attractive prospectus for the summer session of the Conservatory has just been issued. The summer term will extend five weeks from June 25. The many special advantages offered, such as lecture courses, recitals, etc., attract a large audience of teachers and students from all parts of the country.

What Edward Clarke Is Doing

Edward Clarke gave a program of Franz and Grieg songs at the Rogers Park Congregational Church last Thursday evening under the auspices of the University Lecture Association. Mr. Clarke in his recitals claims to have a desire to stimulate interest in worth while songs. The recital last week would certainly have the desired effect in regard to the composers represented. The talk that preceded the recital served to give some idea of the place and purpose of the writers, and the songs that were sung—some eighteen—were done in a way that would arouse interest in the most indifferent. Mr. Pahl, who has assisted Mr. Clarke most ably throughout the course, contributed a much appreciated piano number by Grieg, the "Ballade."

An audience that taxed the capacity of the recital hall of the Lyceum Arts Conservatory gathered last Friday evening to hear a joint recital given by Marguerite Kelsch and Edward Clarke, baritone. Miss Kelsch, an artist-pupil of

Clarence Nixon, since her appearance last season, has made remarkable strides in her development, playing with more assurance, poise and finish. Mr. Clarke gave two groups, one of women composers and the other of Schubert, both sung in the finish and style for which he is noted.

Isaac van Grove With Dunham's Orchestra

Playing the Saint-Saëns' G minor concerto as soloist with the Sinai Orchestra, Arthur Dunham, conductor, Isaac van Grove, offered the listeners a rare treat last Sunday evening. As one of the best accompanists in Chicago, Mr. van Grove has gained an enviable reputation for himself, yet in his work as piano soloist he has set a high standard. Undoubtedly he is a pianist to be reckoned with and can be relied upon to give performances of a pleasing as well as artistic order. He gave evidence anew of this fact at this concert and his success was unqualified.

The orchestral numbers were given effective, delightful performances which bespoke volumes for Arthur Dunham's ability as an orchestra leader. Especially well played was the "Nutcracker" suite which merited the warm applause given it. These concerts, for which Mr. Dunham arranges excellent programs, are attracting weekly large houses. Last Sunday was no exception to the rule.

Hanna Butler's Teaching Time Entirely Taken Up

With the numerous pupils studying voice with Hanna Butler and the great many professional pupils from all over the country coaching here with her, Mrs. Butler's teaching time is completely taken up. Scarcely has she time to fill the different engagements with the numerous clubs, etc., desiring her services.

Jessie Comlossy Planning Recital Series

Following the decided success which she met at her first Chicago recital recently, Jessie Comlossy, the talented pianist, has been preparing programs for the series of recitals which she is planning to give in some of the large cities. So successful was her recent recital that her friends and followers here have asked her to repeat her

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Chicago recital. Therefore on October 15, she will play a second recital here to be followed with others in New York, Boston, and other prominent cities. Miss Comlossy is one of the younger pianists who undoubtedly will do big things in the not distant future.

Chicago Musical College Notes

Edoardo Sacerdote, of the Chicago Musical College faculty, gave a lecture before the Arche Club, on Friday. The subject of his discussion was "Music in Russia and Scandinavia." Leta Forsaith, of the Chicago Opera, and a pupil of Mr. Sacerdote, illustrated the lecture with songs by composers of the nations whose music was reviewed by the speaker.

Operatic representations which will be given by the College School of Opera in the near future, will be the second act of Wagner's "Lohengrin," which will be interpreted under the direction of Adolf Muhlmann, April 7, and the second act of Puccini's "Tosca," and the second act of Verdi's "Aida," which is being prepared for performance under the direction of Edoardo Sacerdote, April 21. These will be set forth in the Ziegfeld Theater.

The concert which was given by the College on Saturday, was presented in the Ziegfeld Theater, by students of the School of Opera, under the direction of Edoardo Sacerdote. Acts from Gounod's "Faust," and Puccini's "Bohème," were given with Ethel Magie, May Pfeiffer, Florence Ryan, Kennard Barradell, H. G. Spaulding, Ethel Overback, Edna Kellogg, Dan Denton, Stanley Deacon, in the cast.

Birdice Blye in the South

From San Antonio, Texas, Birdice Blye writes: "A month of recitals in the South. Although very busy, am enjoying it very much and the weather is delightful. Have visited New Orleans, Galveston, Houston, etc. Gave three recitals this week in San Antonio." The card was dated March 17.

Gustaf Holmquist's Attractive Work

Some of the most attractive singing of the season was set forth by Gustaf Holmquist, who was engaged as solo artist by the Chicago Madrigal Club for its concert in Central Music Hall, March 15. The noted basso was warmly praised by the reviewers for the press as well as acclaimed by his listeners.

Thomas McGranahan Delights Elkhart Club

Thomas McGranahan delighted with his brilliant singing and lovely tenor voice when he furnished the program Tuesday evening, at the artists' recital of the Matinee Musicale Club, of Elkhart, Ind. Handel, Fontenailles, Chaminade, Emile Pessard, Schumann, Brahms, Oley Speaks, Maude V. White and Whelpley numbers made up Mr. McGranahan's program. Judging from reports at hand he won an individual success.

Bush Conservatory Notes

Students of the vocal, violin and expression departments of the Bush Conservatory, gave a concert Thursday afternoon, March 22, for the Forestville Chapter, Order of the Eastern Star, at Boydston's Hall.

On Friday evening, March 23, a dramatic recital given in the Lyceum of the school by Vada Hoover, pupil of

Mae Julia Riley. Miss Hoover was assisted by Ursula Ryan, soprano, pupil of Herbert Miller, and by Lillian Fox, who is also a pupil of Mae Julia Riley.

The Normal Park Presbyterian Church has engaged the services of Henrietta Brewster, contralto, a pupil of Charles W. Clark.

Saturday afternoon, March 24, Charles W. Clark, conducted an interpretation class.

Out of Town Visitors

Passing through Chicago on his way to California, Charles R. Baker, the popular advance manager of the San Carlo Grand Opera Company, favored the Chicago office of the MUSICAL COURIER, with a visit Friday of this week. Mr. Baker covered over 32,000 miles during the season and is returning to his home in California for a well earned three months rest.

Another visitor on Friday was George E. Brown, Albert Spalding's business manager, who was on his way to St. Louis and other points, fixing up dates for next season for Spalding with the various orchestras.

Notes

A music festival was given Tuesday, Thursday and Friday evenings, at the New First Congregational Church, by the Lewis Institute Chorus, George L. Tenney, director, and the United Choirs of the New First Congregational Church, Collins Brock, director. Tuesday evening Goring Thomas' "Swan and Skylark," was given by the combined choruses, 300 voices, Mr. Tenney directing, and several local soloists. A miscellaneous program was given Thursday evening with several soloists. Friday evening a costumed performance of "Hiawatha's Childhood," was presented by the Children's chorus and Princess Watah-waso, soprano.

The Chicago Mendelssohn Club, Harrison M. Wild, conductor, will be heard in its last concert of the season in Orchestra Hall, Thursday evening, April 12. Sophie Braslau, contralto of the Metropolitan Opera Company will be the assisting artist. JEANNETTE COX.

BERLIOZ'S "REQUIEM" AT NEW YORK HIPPODROME

Varese to Conduct Great Work as a Memorial to the Fallen Dead of All Nations

As a memorial for the fallen dead of all nations, the Berlioz requiem will be given a complete performance on the evening of Palm Sunday (April 8), at the New York Hippodrome. For this purpose the Scranton (Pa.) Oratorio Society has been engaged. This organization, under the direction of John Watkins, has shown itself to be one of the foremost choral bodies in this country, having won many prizes. It is made up of 350 members, whose work it would be difficult to duplicate. An orchestra of 150 will assist in the performance of this work, for which rehearsals have been going on for some time past with a thoroughness which is commendable. Edgar Varese, who will conduct the performance, is most enthusiastic

over the progress which is being made in preparation for this epoch in musical history.

Present indications point to a Hippodrome crowded to its capacity, a situation which is most gratifying to the guarantors of the plan. The list of guarantors includes the following names:

Mr. and Mrs. Ralph Pulitzer, Clarence H. Mackay, Mrs. Harry Payne Whitney, Elbert H. Gary, Mrs. Willard Straight, Mrs. William Seward Webb, Leonard Thomas, Mrs. Samuel Untermyer, Charles M. Schwab, Jacob H. Schiff, David Guggenheim, Mrs. Vanderbilt, Sr., Frederick T. Steinway, Adolf Lewisohn, Mrs. W. D. Sloane, Mrs. Joseph Pulitzer, and many others prominent in the social life of the metropolis.

Among those on the honorary committee are Bishop David H. Greer, Thomas A. Edison, Horatio Parker, Elena Gerhardt, Kathleen Howard, Harold Bauer, Josef Strinsky, W. H. Humiston, Ignace J. Padewski, Marcella Sembrich, Leopold Stokowski, Artur Bodanzky, Fritz Kreisler, Rubin Goldmark, Giulio Gatti-Casazza, O. G. Sonneck, Mrs. H. H. A. Beach, Henry Hadley, Percy Mackaye, Irving Bacheller, Josephine Preston Peabody, John Burroughs, and others.

Daphne Edwards Bell With Chicago Symphony Orchestra

That gifted Chicago pianist, Daphne Edwards Bell, who made a most auspicious debut there last season, with an orchestra composed of members of the Chicago Symphony Orchestra, appeared as soloist with that organization,



DAPHNE EDWARDS BELL,
Pianist.

Frederick Stock conducting, last Monday evening in Oak Park. She duplicated her success on this occasion and her innumerable friends and admirers in the delightful Chicago suburb, of which she is a resident, accorded her a rousing reception. Throughout the Grieg concerto, Mrs. Bell displayed musical feeling, a sincere earnest style and abundant technic and won her listeners' admiration. They were most responsive and accorded her unstinted applause.

Passion Sunday Music by Pietro A. Yon

On Sunday, March 25, Pietro A. Yon performed a mass for four male voices (a capella) by F. Hamma, which was well interpreted. The Gregorian parts were effectively produced. In the evening two ancient compositions were given Palestrina's Motet, "Popule Meus," and Cascolini's "Panis Angelicus." The organ numbers, toccata and fugue in D minor, Bach, and toccata, by P. A. Yon.

The program for Palm Sunday will be as follows: Motet, "In Monte Oliveti," P. A. Yon; "Gloria Laus," arranged by P. A. Yon; mass for male voices (a capella), op. 12, Deschermeir; proper of Palm Sunday, Gregorian; Psalms, Gregorian; Hymn, Witt; "Ave Regina," Maldeghe; Motet, "Improperium," Witt; "O Salutaris," Stuntz, and "Tantum Ergo," No. 5, by P. A. Yon.

Advocates of Perfield System to Locate on Lake George

Wilhelmina Grant and Margaret Gregg, both enthusiastic advocates of the Effa Ellis Perfield System will have a summer class at Bolton Landing on Lake George. It is considered one of the prettiest spots on the Lake and is within easy reach of all the summer places on the southern part of the lake, by boat or by motor bus, either from Lake George or Glens Falls.

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Times, March 11, 1917

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SAN ANTONIO, TEX.

Club Gives "Musical Frolic"—Festival Chorus Progresses—Sacred Cantata at St. Mark's Church—Tuesday Musical Club's Instructive Program—Symphonies Enjoyed—Culp's Recital

The program of the annual "Musical Frolic" given by the San Antonio Musical Club was given by the following members: Lillian Hughes, Henrietta Wallace, Verna Raby, Margaret Taylor, Lillian Wagner, Hazel Hutchins, Edna Schelb, assisted by Alice Kirkland, Earl Doyle, Wright Riley, Ermyr Carson, Harry Clark, Nay Dair Rockafellow. The accompanists were Gilbert E. Schramm and Hugh McAmis. The numbers were all greatly enjoyed. The regular monthly musical program of the club will be given by Harriet Ade, pianist; Mrs. George Gwinn, soprano; Oran Kirkpatrick, tenor; Gilbert Schramm, bass; Ella Mackensen, pianist, and Elsa Harms, contralto. The accompanists will be Mildred Gates and Siegfried Bacheneimer.

Festival Chorus Progresses

The Music Festival Chorus is progressing steadily on Haydn's "Creation," under the direction of H. W. B. Barnes. It is planned to give the oratorio some time in the spring.

Sacred Cantata for Good Friday Night

Theodore Dubois' beautiful "Seven Last Words of Christ" is being prepared by the members of the choir of St. Mark's Episcopal Church, of which H. W. B. Barnes is organist and choir director. The sacred cantata will be given Good Friday night.

Tuesday Musical Club's Program

The members of the Tuesday Musical Club enjoyed a very pleasing as well as instructive program on "Ballet Music," with Cara Franklin in charge. The following members contributed to the program: Agnes Kray, Mrs. J. M. Todd, Pauline Stippich, Catherine Clarke, Kathleen Earl, Tuesday Musical Octet (Mrs. Edward Sachs, leader), augmented by Bessie Guinn, cellist; Flora Briggs, Mrs. Jacob Hornberger, Marguerite Guinn and Georgia Lindsley. The accompanists were Mrs. Edward Sachs, Catherine Clarke and Mrs. Eugene Staffel.

San Antonio Symphony Enjoyed

The San Antonio Symphony Orchestra, Arthur Claassen, conductor, gave the fifth concert in the series of six, Thursday, March 1, at Beethoven Hall, with Josephine Lucchesse, coloratura soprano, as soloist. The orchestra began the program with the playing of the "Star Spangled Banner," orchestra and audience standing. The regular numbers were Schumann's beautiful symphony, No. 4, MacDowell's exquisite "Woodland Suite" and Berlioz's "Carnival Roman." The numbers, as usual, were greatly enjoyed by the appreciative audience present. Miss Lucchesse appeared twice, giving first Proch's beautiful and at the same time extremely difficult Theme and Variations. This number was particularly suited to the really wonderful voice of this young girl. It is remarkably sweet, big in range, the high tones being very flute-like. So great was her success that she was forced to repeat the latter part of the number. She also sang "Bon Jour, Suzan," by Delibes, and "Cuckoo," by Liza Lehmann. She was most ably accompanied by Siegfried Bacheneimer. She was forced to respond with encore. She is the pupil of Mme. v. Colombati d'Acugna. Alois Braun contributed the usual instructive program notes.

Culp in Recital

Julia Culp, Dutch Lieder singer, assisted by Coenraad v. Bos, pianist, appeared in recital here Wednesday, February 28, under the local management of Arthur Claassen. Mme. Culp's voice is particularly lovely, her breath control marked, her pianissimos exquisite, her diction clear, and her personality charming. Her program of well chosen songs was a source of delight from beginning to end, as she is truly an artist. She sang songs by Earl Cranston Sharp, Beethoven, T. Lieurance, Fischer, Lange and James H. Rogers, a group by Brahms and a group by Schubert. She was ably assisted by Coenraad v. Bos; he also gave Mozart's sonata in C major and compositions by Rachmaninoff, Beethoven and Chaminade. His technic was remarkable, his interpretation splendid, and his numbers were greatly enjoyed. Mme. Culp made a decided and lasting impression on all who took advantage of the opportunity of hearing her.

Braun Pupils' Recital

Alois Braun, piano, harmony and theory teacher of this city, presented in recital, February 24, his primary and intermediate classes in piano, assisted by Mrs. E. J. H. Meyer, pupil of Elsa Harms, voice teacher. The following pupils contributed to the program: Mary Vernor, Marguerite Belden, Marguerite Armijo, Helen Arstein, Vivian Arstein, Marguerite Smith, Gerda Spielhagen and Rose Kaufmann. Mrs. S. W.

The Inimitable Sousa

(From the Chicago Examiner)

If you don't believe that personality (funny old word, isn't it?) still counts in the theatre, go to the Auditorium and try to figure out what "Hip, Hip, Hooray" would amount to without Charlotte, the skater, and Sousa, the bandmaster. It would be as tame as the conventional circus, at which excitement in the thought that the lions may eat the lion-tamer is humanely tempered by the long odds that they won't.

In fact, all the scenic, acrobatic and mob glories of Mr. Dillingham's road hippodrome would wear one another to a standstill but for the purely personal high spots attained

by Sousa and Charlotte. By lifting the show out of itself at fatal points of the program they are at once its celebrators and its stars.

Of course Sousa is more than a bandmaster, more than a gesture, more than a marchsmith. He is as much a national institution as was William F. Cody; he is a romantic and masculine hero. Any small boy will tell you that he composed "Dixie" and any old one that he composed "The High School Cadets."

He was the first of the popular composers to be seen to be heard—and the last, for who really cares what Irving Berlin looks like, or Giacomo Puccini, for that matter? About Sousa there is something big, heroic, historic. He is one of the few great Americans that have successfully survived the hour of their greatness.

Esperanza Garrigue Pupil Appearing With Success

Marie Froelich, who was engaged to sing the first soprano solo part of Rossini's "Stabat Mater," which was presented in Arlington, N. J., on March 11, is an artist pupil of Esperanza Garrigue. This singer is gifted with a full soprano voice of beautiful quality and a range which permits her to take the high C in the "Inflammatus" with ease and power. Those who have heard her predict a brilliant career for this artist.

Beatrice MacCue Delights Audience

On Saturday evening, March 10, Beatrice MacCue, contralto, gave an interesting program at the Music School Settlement, New York City, before a large audience. Her splendid singing of "Voce di Donna," Ponchielli, was received with enthusiasm. Also excellently sung was a group of songs by Brahms, and the "Hindu Slumber Song" by Ware.

The entire program was a real treat, and at the end a demand for more was necessary.

Roa Eaton's Successes in Italy

Roa Eaton, the young American soprano, who has been studying for the past four years in Naples, under Sebastiani, has recently appeared there in the role of Violetta in "Traviata." Miss Eaton has a coloratura voice of beautiful quality and flexibility and a winsome personality. The critics wrote favorably of the young artist, according her great praise for her singing as well as acting. Miss Eaton scored a success last year also when she sang Gilda in "Rigoletto."

Sarto, a Splendid Elijah

Andrea Sarto, the popular bass-baritone, who has had a busy season, with dates booked which extend into the midsummer, sang the title role in an important performance of "Elijah," Sunday evening, March 18, in New York City. Mr. Sarto is winning a national reputation as an Elijah and his personal representative, James O. Boone, is already booking Mr. Sarto for this oratorio next season.

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LOS ANGELES

May MacDonald Hope, again was brought into well deserved prominence on the evening of March 5, through a recital in Symphony Hall, of her pupil Halesia Hoffmeister, assisted by Edith Lane Decker, violinist. Together these two young artist-pupils played Grieg's sonata in C minor. A very excellent rendition, marked by good tonal balance and much real warmth of interpretation.

Miss Hoffmeister played two movements from MacDowell's "Sonata Tragica," two Chopin etudes, two Debussy numbers, Rachmaninoff's "Polichinelle" and Liszt's rhapsody No. 8. She shows a very decided talent and has assimilated already to a considerable extent the features which render her teacher's playing so superior. She has warmth and breadth of tone, a good technic, splendid legato. Her use of the pedal is notably excellent, and lends a wealth of color and largeness to her playing. Her interpretations are musically. Where she lacks is merely in the matter of maturity, and that is a lack that time will eradicate. All in all, under Mrs. Hope's guidance, it is fair to predict that Miss Hoffmeister will become an artist of more than usual merit.

Another piano recital was given during the week, that of Winifred Hooke, which was chiefly remarkable from the fact that Axel Simonsen played with her the new Debussy sonata for cello and piano. Mr. Simonsen is an admirable artist and made much of this rather unthankful sonata. The work was new to the West, and was, seemingly, very much to the taste of the audience and less so to the critics. It is effective music, though certainly not in Debussy's best manner; but the cello part is badly written. Simonsen has been engaged to tour this part of the state with Mme. Melba, and it is only just to say that no more attractive artist could have been selected. Here is a cellist who possesses every requisite element of success, and is making a big name for himself.

Another artist who appeared recently with Mme. Melba, is Jay Plowe, the first flutist of the Los Angeles Symphony Orchestra. Mr. Plowe played with Melba in San Diego, being heard in two solos and several obligatos.

Bertha and Katherine Fiske, reader and violinist, appeared recently at Santa Monica, Orange, and Los Angeles, in various programs of interest.

The Zoellners have come and gone, but were unable to play here because of the indisposition of Joseph, Jr. They played, however, in Pomona, Santa Barbara, Fresno, San Jose, Palo Alto, Stockton, etc. Their success everywhere was pronounced, and great disappointment was felt here because of the cancellation of their date.

Arthur Shattuck played in Pasadena and Los Angeles last week with unqualified success. His programs were splendidly selected to suit all tastes as well as to display his great pianistic ability and his sterling musicianship.

Muratore and Cavalieri were at Trinity Auditorium on the eighth, and sang to an immense audience with the success that always attends their every appearance. Especially thrilling was Muratore's singing of the "Marseillaise" during which the whole audience stood, out of respect for the singer as well as for our sister republic.

Fannie Dillon was heard in recital on the twelfth, playing works by Ravel, Debussy, Scott, Schoenberg, Ornstein, and others, as well as several of her own compositions.

Helen Thorner, contralto, is to sing a most interesting program at her recital on the twenty-fourth, at Trinity Auditorium. An especially interesting feature will be songs by Cadman, accompanied by the composer. Mme. Thorner is a truly great contralto, so great that one is inclined to believe that she would make an international reputation were she to take up the career as a regular concert singer. She is here in the West for family reasons, and her art will probably be offered only to the public of this vicinity. It is to be regretted.

Mariska Aldrich was heard in recital on the seventh, at the Maryland Hotel, Pasadena. She sang a program of songs by Godard, Liszt, Reger, Carpenter, Ware, and Bond. Mrs. Bond played the accompaniments of a group of her own songs.

De Pasquali, managing director of the Los Angeles English Grand Opera company, announces a season for the late spring. Four operas will be given: "Cavalleria," "Faust," "Martha," and "Aida." It is also possible that "A Little Girl at Play" (Patterson), may be given, though that is not settled. The "Aida" performance will be on a grand scale and will be given in the open air. Judging from the work presented thus far by Conductor Lebegott and the chorus this company ought to be of the highest class. Several concert hearings have been given by the chorus and the impression made was admirable. Much interest is evidenced in this undertaking because it appears to be a financial possibility and may become permanent.

Jane Catherwood, for several years Los Angeles correspondent of the MUSICAL COURIER, has opened a beautiful new studio, one of the most spacious in the city, on the ninth floor of the Brack-Shops. Mrs. Catherwood has selected Tuesday, from four to five, as reception hours. She also announces a series of teas to be held at the studio.

The Matinee Musical Club has offered the following prizes for original unpublished compositions: \$50 for a chamber music composition; \$25 for a three or four part chorus for women's voices; \$25 for piano, organ, voice or violin solo. This is for residents of Los Angeles. The prizes were made possible through the generosity of Frank Hart, president of the Southern California Music Company. F. P.

Henschel's "Stabat Mater" at the Cathedral of Saint John the Divine

The "Stabat Mater" by Henschel, was enjoyed by a large congregation on Sunday evening, March 18, at the Cathedral of Saint John the Divine, New York. The soloists on this occasion were Grace Kerns, soprano; Mrs. Benedict Jones, contralto; William Wheeler, tenor, and Wilfred Glenn, bass. The work was admirably rendered under the efficient leadership of Arthur S. Hyde, of St.

Bartholomew's Church, who conducted in the absence of Dr. Miles A. Farrow.

The soloists are all well known singers and their work in oratorio is always of the best. The duet for soprano and tenor was beautifully sung and Mr. Wheeler's solo, "Quis est homo," was also meritorious. Grace Kerns sang in her usual manner, with great beauty of tone and wonderful sweetness and expression. Mr. Glenn has a voice of splendid quality which he uses with fine effect. The choruses were all well done and showed remarkable training.

This musical treat was given for the benefit of the music fund.

Mme. Sokolsky-Freid Wins Praise

Sarah Sokolsky-Freid, concert pianist and organist, who recently won favor at her recital in Aeolian Hall, New York, repeated her success in Toledo, Ohio, Tuesday evening, March 6. The Toledo Daily Blade praises Mme. Sokolsky-Freid's work as follows:

The rare accomplishment of equal proficiency on two instruments was perhaps never better demonstrated before a Toledo audience than in the organ-piano recital by Sarah Sokolsky-Freid in First Congregational Church, Tuesday night. While essentially a pianist, Mme. Freid also is an organist of no mean skill. Her closing selection from "Tristan and Isolde" showed her organ work at its best. Her piano numbers were a pure delight. It is difficult to conceive how the Chopin berceuse could receive a more delicate or satisfying rendition. The other Chopin number, "Fantasie Impromptu" was hardly less well liked. The first of this group, Beethoven's "Sonata Appassionata," first movement, also made a deep impression. The second half of her program revealed new beauties and responsibilities.

Symphony Society's Last Concert of Season

The Symphony Society of New York, Walter Damrosch, conductor, gave its farewell New York concert last Saturday evening, March 17, at Carnegie Hall, and on March 18 the entire orchestra, with Walter Damrosch and Efrem Zimbalist, started on a ten weeks' transcontinental tour. On its way to the Pacific Coast the orchestra will give concerts in all of the principal cities. Zimbalist has been engaged for fifty concerts with the orchestra. The Symphony Society will give in all seventy-six concerts—a different program in nearly every city—and will return to New York on May 23.

Arthur Middleton's Remarkable Memory

Arthur Middleton, the eminent baritone of the Metropolitan Opera Company, has one of the most remarkable musical memories known in the entire profession. He sings more than fifty oratorios without notes and can recall both the words and music of any one of them, even though he may not have sung it for years. It is, of course, not so surprising in the case of "The Messiah" and "Elijah," as Mr. Middleton has sung, all told, in nearly 400 performances of these works; but it is not only surprising, but phenomenal, for him to remember with equal facility an oratorio in which he has sung but twice.

Lloyd-George Appreciates

Dora Gibson's Congratulations

Dora Gibson, the English soprano, is in receipt of the following letter from Lloyd-George, Prime Minister of England:

10 Downing Street, Whitehall, S. W., }
January 23, 1917.

Dear Madam:

The Prime Minister wishes me to convey to you his thanks for your letter of January 1, and to tell you how much he appreciated your congratulations. He recollects very well the occasion you mention, when he had the pleasure of making your acquaintance.

Yours faithfully,

(Signed) F. L. STEVENSON.

The occasion to which reference is made occurred some years ago when, in the course of a conversation with that distinguished gentleman, Miss Gibson declared she felt certain that he would ultimately become Prime Minister of England.



Frederick Gunster
TENOR

Los Angeles (Calif.) Express: "Mr. Gunster's voice is a pleasing one by nature, and conscientious, intelligent work is apparent in his use of it. His numbers were, without exception, good and well grouped, sung with excellent diction, interpreted with an intelligent understanding of the texts, and in good taste."

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GOTHAM GOSSIP

Ziegler Institute Lecture and Recital—Fleck Addresses Club Women—Von Doenhoff's Pianism—Dambmann Pupil's Success—Patterson Pupils Sing—Mrs. MacDowell and Meyn at Howells' Celebration—City Chapter Meeting—Capouilliez in Demand—Burlingham-Spierung-Seagle Musicales—MacDowell Club Events—Hoyt Sisters' Recital—Warford's New Circulars—Harriet Bawden, Soloist—Picke Pupils Sing—Schumann-Cutler Compositions—Maryon Martin—The Tonkuenstler Society

Ziegler Institute Lecture and Recital

Under the auspices of the Ziegler Institute of Normal Singing, an interesting lecture and recital was given at Chickering Hall, March 14.

The lecture was delivered by a New York authority on the subject, Dr. Finley Cook, X-ray specialist. The title was "The Health of the Singer." Dr. Cook brought out the fact that the mechanism of all bodies, from the minutest cell to the whole singing organism, is shaped for and strengthened by its own purpose, the purpose being its function, showing an endless adaptability for its own purpose. Dr. Cook named for illustration a fish, showing how the bones, fins, muscles, etc., are adapted for the purpose of swimming. He explained the functions and mechanisms of the pig, its adaptability for fat and meat producing. He then explained what hinders this adaptability in the human being, causing the loss of its purpose of perfect health, claiming that the intake of food and the output of energy were unbalanced in all people having any disease whatsoever, warning against local treatments of all kinds, as every cell is influenced by the whole balance.

The singers felt that they had learned a very important lesson, and that if they wanted to arrive at anything in life they could not afford to live this unbalanced (intake and output) life.

Mme. Ziegler focused the point of the lecture to the vocal organ, claiming that the Ziegler Institute of Normal Singing stands for just that balance in tone-producing, namely, perfect control by balance of energy and mechanism.

A fine vocal program followed, by young artists-students, containing works by the following composers: Verdi, Liszt, Tschakowsky, Schubert, Leoni, Henschel, Bemberg, and Hildach.

Fleck Addresses Club Women

The "New Yorker," a club of fashionable New York women, invited Professor Henry T. Fleck to address them upon the subject of "New York as the Musical Metropolis of this Country," at the Astor Hotel, March 8. An audience that filled the room listened with the greatest attention to Professor Fleck. He contended that New York was not only the "musical metropolis" of this country, but of the entire world. He called attention to the fact that not only in the quantity and quality, but in the quantity of quality this city was incomparably superior to any of the great European capitals, more particularly since the war. He spoke of the orchestral concerts, by a large number of organizations from all parts of the country.

In the matter of chamber music, and in the number of piano, violin or song recitals, Berlin took the lead. But in the opera, there was no comparison to be made in the number of high class performances. Attention was also called to the large number of great artists who are now living in New York City, such as Paderewski, Hofmann, Ysaye, Kreisler, and a host of others too numerous to mention.

Pencils and paper were in evidence when Professor Fleck gave a list of the wonderful musical features of this city, many of them absolutely free. He enumerated concerts in some of our hotels, and performances of great musical works in some of the prominent churches where artists of the highest distinction were engaged. He told of one church in which any one could hear two of the most prominent of our Metropolitan artists any Sunday, either morning or evening. He described the character of the music, the amount of money spent by some of the churches, and gave an interesting account of where and when to go to hear the best church music in New York. He even discussed the artistic standing of several of our most distinguished musicians, singers, organists and choir masters of the city. It was a revelation even to New Yorkers that so much superior music could be heard for nothing. He compared the several orchestral organizations, chamber music societies and choral clubs as well as their conductors.

In the matter of military bands, he made it clear that we are distinctly inferior to even the smaller cities of Europe. This, he said was due to politics. The politicians found no fault with administrations which tied up millions of dollars for court house sites, for which the city has been piling up interest at the rate of \$500,000 a year. Whether this was due to crookedness or inefficient administration, didn't matter much to the politician who, on the other hand, found \$50,000 for band concerts, robbing the people. One of these things came under the high sounding term of "government" and the other was only a band concert. He spoke of obsolete forms of administration which cost the city millions of dollars. These, too, did not rob the city, but of course the band concerts did.

Professor Fleck made it clear that woman was the greatest factor for the betterment of musical conditions. She was more intelligent, had a greater love for art, was more deeply interested in the human side of life, and more honest than man, and above all, that type of masculinity known as "a politician."

The address was such a success that a rising vote was given to Professor Fleck, and he was entertained at the reception which followed the addresses. That well known and popular club woman, Mme. von Klenner, as chairman, made the occasion doubly interesting by her clever and finished speeches in introducing the members of the organization and some of their guests.

Von Doenhoff's Pianism

Of the younger pianists in New York, Albert von Doenhoff is quite remarkable in all things that make for a great pianist. He comes by music naturally, for his mother was an artist. He has prodigious technic, which, however, he uses only as a means to an end. This was clearly shown in his recital at Flushing High School, March 11, before an audience which he held until the end of his program. He seemed to be enjoying himself in the modern group of pieces, over the difficulties of which he had such easy command, that he was able to create the atmospheric charm that makes them acceptable to those who love the deeper and profounder creations of Bach and Chopin. Von Doenhoff plays the most difficult numbers with supreme ease, and is able to bring to bear his interpretative powers and ripe conceptions upon Chopin's wonderful sonata and Bach's majestic compositions, to the

great pleasure of true lovers of music. He repeated the program at Tottenville, S. L., March 25, and on April 1 will give it at Jamaica High School.

Dambmann Pupil's Success

Gertrude Arnold (known formerly in the profession as Gertrude Gugler), has profited much through her close association with the Southland Singers. She has opened a studio in Oradell, N. J., where she is busy giving lessons. March 16, under the auspices of Mrs. Charles A. Bull (another active member), Miss Arnold gave a very successful song recital in the Parish House of the Reformed Church. Many music lovers attended this recital. Miss Arnold's beautiful contralto voice was an inspiration, and the program, which consisted of fifteen songs (including Schumann, Schubert, Tosti, Gilberte, Brahms, Rogers, Ronald, Nevin and Liszt), was well rendered.

George Shackley, an associate member of the Southland Singers, was the accompanist, and deserves mention.

Patterson Pupils Sing

At a concert given at the Women's Club, New Brighton, S. L., Anna Hess, soprano; Gertrude Reibholz, violinist; Manton Monroe Marble, baritone, and Helen D. Erskine, pianist, collaborated in rendering an interesting program. Anna Hess, a pupil of Elizabeth Kelso Patterson, was most successful in a waltz song by Holberg. Miss Hess has a very beautiful soprano voice. Mr. Marble's baritone voice was greatly admired. Helen D. Erskine is a very good pianist; she is also a vocal pupil of Elizabeth Kelso Patterson.

Mrs. MacDowell and Meyn at Howells' Celebration

A most interesting meeting was held at the National Arts Club, March 21, in honor of William Dean Howells, who is eighty years old this month. Hamlin Garland presided. Numerous letters and messages were read from President Wilson, ex-President Roosevelt and nearly every writer of note. There were readings from his works by Irving Bacheller, Robert Underwood Johnson, Augustus Thomas and Florence Wilkinson. Mrs. Edward MacDowell played "The Haunted House" and "March Winds," by MacDowell, inspired by Howells' poems. She succeeded in bringing a very vivid picture of the weird sounds and the loneliness of a haunted house to the minds of her hearers; one could almost hear the March winds.

Three songs based on Howells' verses were sung by Heinrich Meyn, with sympathy and feeling and were well received. The program closed with Howells' farce, "The Register," played by Frederica Valentine, May Arno, Eric Baron and Daniel Behrend. The rooms were filled to overflowing, in fact hundreds were turned away.

City Chapter Meeting

The New York City Chapter of the New York State Music Teachers' Association held its regular monthly meeting in the Choralcelo studios, 15 East Fortieth street, March 20. A very interesting program was presented. Frederick Schlieder cleverly demonstrated the various qualities of the choralcelo to a large and appreciative audience. Maud Tucker Doolittle, pianist, played selections by Debussy and Rubinstein, with splendid technic and expression, and responded to an encore. Signor Parisotti added further interest to the evening by a paper on "The Importance of Accuracy in Vocal Training," illustrating his remarks by singing parts of various songs with great dramatic expression. At the close of the program the audience was invited to inspect the mechanisms of the choralcelo.

Capouilliez in Demand

F. Reed Capouilliez, basso cantante, who sang in "The Messiah" with such success in the Presbyterian Church, Plainfield, N. J., December 31, has received a letter from organist Charles Leech Gulick, asking him to sing in the performance of "Elijah" at the church, April 1. His letter concludes with "You would be, I feel sure, now as then, an inspiration to the entire chorus and service."

Burlingham-Spierung-Seagle Musicales

Georgia B. Burlingham invited a company to an evening musicale at the home of Mr. and Mrs. Brooks Morris, East Twenty-fifth street, March 19. Bess Dillard and Brooks Morris, both violin pupils of Spierung, of whom so much is heard nowadays, and do much credit. Velva Perry, a Southern girl, and Mrs. Morris are pupils at the Seagle studio. Mrs. Morris sings with naturalness united with a pleasing personality. Edith Samson, of Denver, played modern piano pieces, and the cello was played effectively by Sara Higgins. An interesting item of the evening was the inspection of various garments, ornaments and curios brought by Mrs. Burlingham from the Philippine Islands, where she lived some years. Mrs. Burlingham has assisted the present writer in critical articles for the MUSICAL COURIER during the present season.

Beside those mentioned there were present Mr. and Mrs. F. W. Riesberg, Frances Houghton, Marjorie Thompson, Susan Durand, C. M. Cate, and Mr. Higgins.

MacDowell Club Events

Walter L. Bogert, chairman of music at the MacDowell Club, of New York, presented Eugene Heffley (first president of the MacDowell Club), March 25, in a talk on "Modern and Ultra-Modern Music." Among coming events are April 17, 2:30 o'clock, when the Committee on Music announces that "La Chanson De Fortunio" (opera by Offenbach), will be given, in costume, with scenery, by Lucy Gates, Mrs. Hugo Riesenfeld, Beulah Beach, Roger de Bruyn, Heinrich Meyn, and others, and a full orchestra under the direction of W. H. Humiston, assistant conductor of the New York Philharmonic Society, and April 25, when the Kneisel Quartet, assisted by Clarence Adler, pianist, will be heard.

Hoyt Sisters' Recital

At Hotel Marie Antoinette, March 17, a dozen piano, violin and vocal pupils of Frances and Grace Hoyt participated in a delightful program. The Misses Hoyt won national recognition in their transcontinental trip as soloists with Sousa's Band, and their pupils show cultivated talent of

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high order under their expert instruction. In the order of their appearance on the program, those who participated were Marion Ferguson, Cenie Rousseau, Mary Hepburn, Stanley Weygant, Mrs. Frederick Hahn, Mary Louise Roemer, Eleanor Thomas, Alexander Kincaid, Suzanne Frankel, Claire Sweetland, Paul Orvis (nine years of age), Lorraine Morrill, Rosalie Klausmer and Anna Selden.

Warford's New Circulars

Claude Warford, tenor, is telling what he considers a very good criticism of a photographic print of himself that adorns some new circulars he has recently issued. When this busy teacher gets overtired with a strenuous season he hies himself to the "backwoods of New Jersey," where he not only gets a needed rest but is royally entertained by the farmer's household. Thinking they would like a circular, Mr. Warford sent one to the farm. It was acknowledged by the farmer's wife, who wrote: "When 'pa' looked at your picture he says, 'That's him, darn his old hide.'"

Harriet Bawden, Soloist

Harriet Bawden, soprano, was soloist at the College of Mount Saint Vincent, March 8. This was a music lecture by Eduardo Marzo, and Miss Bawden sang songs by modern French composers. She had to sing several encores. March 13 she was soloist for the Daughters of Pennsylvania, Hotel Belleclaire. She appeared March 19 as soloist for the Browning Society at the Waldorf-Astoria Hotel, when she sang some Browning lyrics composed by Mrs. Beach. She was very enthusiastically received and had to sing encores.

Picke Pupils Sing

George Doubleday, Norah Dunn, Mildred Ingersoll, Emma Southard Priken, sopranos, pupils of Mme. Picke, recently participated in an enjoyable song recital at Chickering Hall. These singers showed thorough instruction, doing credit to their teacher and singing with excellent tone production.

Schumann-Cutler Compositions

Songs by Meta Schumann and Jennie La Forge Cutler were sung by Miss Schumann, soprano, and George Rasely, tenor, at Chickering Hall, March 23. Mr. Bos was at the piano.

Maryon Martin in Lynchburg

Maryon Martin has a large class of vocal pupils in Lynchburg, Va. At a recent students' recital twenty of them sang. She has also organized a choral club.

The Tonkuenstler Society

The inclemency of the weather did not prevent a large attendance at the musicale of the Tonkuenstler Society, March 21, in the Waldorf-Astoria Hotel. Those who were present were greatly repaid through the pleasure of listening to an exceptionally fine program.

The Philharmonic Trio, consisting of Alex Rihm, pianist; Maurice Kaufman, violinist, and Jacques Renard, violoncellist, very artistically rendered the trio for piano, violin and violoncello by C. Saint-Saëns and the closing number, "Dumky" trio, op. 90, Anton Dvorak. The contrasting trios, one bright, sparkling, full of color, of the French school, the other more dramatic, with sustained, vigorous effects, thoroughly brought out by the artists, held the audience in close attention.

George F. Reimherr, tenor, with Emil Breitenfeld, accompanist, gave in good style and much expression four songs in German by Haile. He gave for encores "Im Zitternden Mondlicht," by the same composer, also Fay Foster's "Little Ghosts." The soloist has a well placed voice with good sustaining power.

Mr. Renard, with Mr. Rihm at the piano, played an air by Lotti with great artistic ability, mazurka (Popper), and an encore, "Valse Trieste," Sibelius. Mr. Rihm was in perfect sympathy with the soloist, and their rendition was more in the nature of a duo.

Educational Alliance Concerts

Two interesting recitals were given in the Strauss Auditorium of the Educational Alliance, New York, on the evenings of March 14 and 18. The first jointly by Anne Murray Hahn, contralto, and Felicie de Gregorio, baritone; the latter, a joint recital, by Louise Davidson, soprano, and Claire Rivers, pianist.

NEW YORK CONCERT ANNOUNCEMENTS

Eddy Brown, March 29

Eddy Brown, violinist, has not been heard in New York so frequently this season as last, due to the fact that his out-of-town engagements have kept him constantly on tour. His farewell appearance will be given in Carnegie Hall Thursday evening, March 29. He will be assisted by L. T. Gruenberg at the piano, and will play the following program: Sonata, op. 12, No. 3, Beethoven; "Scotch Fantasia," Bruch; nocturne, Chopin-Auer; caprice, No. 22, Paganini-Brown; rondino, Beethoven-Kreisler; "Little Caprice," Sandor Harmati; "Tambourin Chinois," Kreisler; Spanish dance, A minor, Sarasate; caprice, No. 24, Paganini-Behm.

National Opera Club, March 29

This (Thursday) evening, March 29, the National Opera Club of America will meet in the grand ballroom of the Hotel Waldorf-Astoria. Anticipating the annual program of opera, April 12, three operalogues of "Carmen," "Lucia" and "Aida," abbreviated into tabloid form, will be given. Havrah Hubbard, as usual, will deliver the text and Claude Gotthelf the piano illustrations. Vocal numbers are to be given by Celine Castilho Verkerk, a soprano from South America, and Signor Giovanini Romilli, recently returned from Italy. Florence Pratt, pianist, also is to contribute to the program. For the club's gala performance next month Mr. Coini will stage the operas, and the chorus and ballet of the Metropolitan Opera House have been engaged to supplement the various acts of operas forming the chief numbers of the program. Among the guests of honor who

have accepted invitations for March 29 are Signor Carci and other members of the Metropolitan company.

Oliver Denton, March 29

Oliver Denton, pianist, will give his second recital this season at Aeolian Hall this Thursday afternoon, March 29, at 3 o'clock. He will be heard in the following numbers: Sonata "Eroica," MacDowell; "Pavane," Ravel; etude, op. 8, No. 10, Scriabin; "Bourree," op. 10, No. 4 (first time), Enesco; "Midwinter," "Indian Idyl," "From a Log Cabin," "The Joy of Autumn," MacDowell; "St. Francis Walking on the Waves," "Valse Oubliee," and "Rhapsodie Hongroise," No. 10, Liszt.

Mme. Melville-Lisniewska, March 30

Friday evening, March 30, at Aeolian Hall, Marguerite Melville-Lisniewska, pianist, will be heard in the following program: Sonata, op. 111, Beethoven; "In der Nacht," "Traumeswirren," Schumann; intermezzo, op. 118, No. 2, capriccio, op. 116, Brahms; nocturne, G major, two mazurkas, op. 7, No. 4, op. 30, No. 4, ballade, op. 38, waltz, F minor, scherzo, C sharp minor, Chopin; "La Cathédrale Engloutie," Debussy; "Humoresque," Reger; scherzo, D'Albert.

People's Symphony Concert, April 1

Alice Nielsen will be the soloist of the final concert of the People's Symphony Concerts, Carnegie Hall, New York, Sunday afternoon, April 1. Tchaikowsky's fifth symphony, the "Egmont" overture of Beethoven, Sam Franko's arrangement of the Bach "Arioso" for strings and the "Tannhäuser" overture are the orchestral numbers. Miss Nielsen will sing the aria "De vinen non tardar," from "Marriage of Figaro," and Arditi's waltz song, "Il Bacio."

Tom Dobson, April 1

Tom Dobson will devote the major part of his program in the Punch and Judy Theater, Sunday evening, April 1, to songs in English, including a group of children's songs with which he has been particularly successful. Among other numbers he will sing "The Moon Cradle," "The Terrible Robber Man," and "The Men of the Fields," by Colum-Hughes, "Go Lovely Rose" and "Don't Care," by Carpenter, "Lonesome Tunes," by Brockway-Wyman, and several selections from Krehbiel's collection of Afro-American hymn tunes. A special feature will be Mr. Dobson's own cycle, "The Rocky Road to Dublin."

Joint Recital by Garrigue Pupils

Esperanza Garrigue's artist-pupils, Edith Hallett Frank, soprano, and Graham McNamee, baritone, will give a joint recital April 3, at the Leonard Studios, 144 West Seventy-fifth street, New York. Tickets may be obtained by addressing the Leonard Studios. Mr. McNamee appeared March 25 at the Hotel Astor, where he was soloist at the "Round Table." Miss Hallett-Frank is also scheduled for a concert on March 31, when she will appear as soloist at the concert of the Orpheus Club, of Flushing, L. I.

Constantin Nicolay, April 7

Daniel Mayer announces a concert by Constantin Nicolay, the bass-baritone of the Chicago Opera Association, for Saturday evening, April 7, at Aeolian Hall. Mr. Nicolay will be heard in his operatic repertoire and Greek folksongs, and will be assisted by Harriet Scholder, pianist, Helen Scholder, cellist, and the New York Mandolin Orchestra, under the direction of Mo. D'Alessio. Emil Polak will be the accompanist.

Herbert Witherspoon and Florence Hinkle, April 7

Mr. and Mrs. Herbert Witherspoon (Florence Hinkle), will give a joint recital in Carnegie Hall, Saturday after-

noon, April 7. Twenty numbers will comprise the program, of which nine selections are entirely new, being heard here for the first time. Duets are also on the program. Richard Hageman will be at the piano.

New Singing Society to Give Concert April 9

An interesting concert of harmonies and popular songs by the New Singing Society, L. Camilieri, conductor, is announced for Monday evening, at 8:15 o'clock, April 9, at the auditorium of the Thomas A. Edison School, Public School No. 17, 206 East Forty-second street. This is to be under the auspices of the Kips Bay Neighborhood Association. The audience will be asked to join in the singing and the admission is free.

Lanham Musicales at Hotel Biltmore

McCall Lanham, of the American Institute of Applied Music, New York, will give two musicales at the Hotel Biltmore, on the afternoons of April 10 and 20, at four o'clock.

The assisting artists are to be Edith Chapman Gould, soprano; Corinne Welsh, contralto; John Barnes Wells, tenor; Vladimir Dubinsky, cellist; Francis Moore, pianist; and the following American composers: Charles Gilbert Spross, Jean Paul Kürsteiner, R. Huntington Woodman, and Alexander Russell.

Olive Fremstad, April 14

Mme. Fremstad's only New York recital of the season will take place at Aeolian Hall, on the evening of Saturday, April 14. Ellmer Zoller will play her accompaniments.

Kirpal Students, March 31

The Annual Students' Concert by artist-pupils of Margaretha Kirpal, the well known vocal teacher of New York and Flushing, takes place at Hotel Plaza, white and gold room, Saturday, March 31, three o'clock.

Constantin Nicolay, April 7

Constantin Nicolay, the famous Greek bass-baritone of the Chicago Opera Association, La Scala of Milan and the Grand Concerts Lamoureux of Paris, will give a recital on Saturday evening, April 7, at Aeolian Hall. His program will include bits of his operatic repertoire and Greek folksongs. Harriet Scholder, pianist, and Helen Scholder, cellist, will be the assisting artists, and Mr. Nicolay will also be supported by the New York Mandolin Orchestra, under the direction of Mr. d'Alessio, and by Emil Polak at the piano.

The von Ende School Recital Reflects Excellent Instruction

Nine pupils of Julius Hartt, professor of piano playing at The von Ende School of Music, New York, shared honors in a recital at headquarters, March 23. On the program were works by Bach, Beethoven, Mendelssohn, Schubert, Schumann, Brahms, Henselt, Chopin, as well as the moderns, Palmgren, Moszkowski, Rachmaninoff, Burnham and Ravel. The way these young folk played was most commendable. Only thorough instruction could produce such results, good memory and excellent technic uniting with traditional interpretation of such works as those of Beethoven, Schumann and Mendelssohn, and brilliant clean cut bravour characterizing the modern display style of Rachmaninoff and the others. On the program were Mesdames Case and Yaw, Misses Hartt, Parker, Radin, Anderson, Cohen and Teal, and Mr. Berkman, all of whom received hearty congratulations on their playing.

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RODERICK PUPIL SCORES WITH ORPHEI DRANGER

Gladys Hedberg Appears as Soloist With Local Male Choral of Springfield

At the first annual singing festival of the Orphei Dranger local male choral body of Springfield, Mass., Gladys Hedberg, pupil of Emma Roderick delighted every one with her singing.

"With an exceedingly charming platform manner and a voice of uncommon range and beautifully modulated sweetness, Gladys Hedberg made an excellent impression with her eight selections, two of which were encore numbers," states the Springfield Union. "In one of the latter, the 'Love Me,' by Homer, she was particularly effective; though the singing of her opening number, 'Hear Us, Svea' afforded a very pleasing contrast. Miss Hedberg's enunciation is deserving of high praise; and her careful phrasing shows the same school of musicianship which lends such a charm to the vocalization of Marie Sundelius, with whom she often sings in concert programs." The paper also goes on to tell of the enthusiasm with which the program was received by an audience which was made up of music lovers from New Haven, Hartford, New Britain, Waterbury, Worcester, Bridgeport and many other cities.

Miss Hedberg is a pupil of Emma Roderick, the New York vocal teacher, to whose excellent training many singers now prominent before the public owe their success.

When Tilly Koenen Sang in the Mormon Assembly Hall

In the great Assembly Hall of the Mormons in the Mormon capital, Tilly Koenen sang not so very long ago, with the immense choir as a vocal background for those artistic endeavors of the contralto singing in unison with the choral.

Salt Lake City averred that it had never heard a finer contralto, nor one more gifted by art and nature.

Miss Koenen received an ovation when she first appeared in the front of the platform, the great chorus joining in with the audience in unstinted applause.

The reviewer of the Salt Lake Evening News paid high

tribute to her exceptional organ, and to the spell cast by her individuality.

"Before she had finished her first song," he wrote, "everyone decided that Salt Lake was listening to a finished artist; the possessor of a rich and powerful contralto organ rarely heard outside the Metropolitan Opera House. Her renditions were given in four languages, Italian, German, her own Dutch, and English, the latter, while sung with a decided accent, being full of charm on account of the passion and feeling with which the renditions were invested. Probably the hit of the evening was the Dutch group, the story of which the singer blithely narrated in advance. The effects were charming, and one of the delights was to follow the countenances of the large contingent of the singer's own country folk seated in the gallery. Their raptures reached the ecstatic point."

"A variety was imparted when the graver and more serious numbers were given with organ accompaniment, where the singer and organist reached great heights. The devotional effects of the 'Ridonami la Calma' was especially moving, the audience listening in spellbound silence."

Miss Koenen scored deeply, it appears, in Salt Lake City, as in other important musical centers where she was heard.

Apart from her delightful voice she was especially appreciated for the variety of her vocal offerings, and the novelty in many of the groups of her well arranged programs.

In this latter regard students of vocal Art were overjoyed to have a so rarely talented an example afforded them.

American Summer for Martinelli

Giovanni Martinelli, Mrs. Martinelli and the baby, will remain in America this summer. This decision was reached some days ago after the pros and cons of trans-Atlantic voyages had been fully discussed. Mr. Martinelli has not yet decided definitely upon his summer residence, although many musicians' resorts have extended to him an invitation to join their colony.

Mr. Martinelli will spend a great part of his time in the study of English compositions, and he announces that he desires to receive songs by American composers, some of which he will choose and sing on his extended concert tour next season.

ALICE NIELSEN TALKS ABOUT HER VOICE

Women's Influence in Her Career—Hints to Vocal Students

Alice Nielsen's secretary ushered the writer into the intimate, homelike, living room of the singer's suite in the Metropolitan Opera House building, New York, recently, and in a few moments the MUSICAL COURIER representative found herself engaged in a cosy chat with this favorite singer. It was a delight to find Alice Nielsen when "just herself" at home, the same winsome personality that music lovers the world over have learned to love and admire as an operatic prima donna, a favorite of operetta and concert singing. Miss Nielsen confessed directly to one hobby—her voice. "I just hate cooking," she interpolated with conviction.

Voilà then the trend of our conversation up there in



ALICE NIELSEN.

the top floor of the Metropolitan Opera House Building, far above the hubbub of Old Broadway.

"You always sing as if you just couldn't help it," the writer ventured.

"I do not always feel like singing, though it may appear so," was Miss Nielsen's surprising reply. "But I have learned how to sing when not in the mood," she added; just what wizardry this songstress, who has sung since she was eight years of age, employs for this, Miss Nielsen neglected to divulge.

Apocryphal of the freshness of her voice after her long, exacting tours, Miss Nielsen affirmed: "I live as any human being should live, as simply as possible. I must be up and around before a performance. I regulate my eating. As a matter of fact, I am only five pounds heavier than when in light opera. One must be up and stirring. I prepare for a matinee as for an evening performance. I don't like morning musicales."

How Women Have Helped Her Career

Miss Nielsen referred interestingly to events in her public life, emphasizing the part women have had to play in furthering her career.

"In 1898 I made my debut in the 'Fortune Teller' at Wallack's Theater, New York," she related. "My career has been built up to a great extent through the help of women. Lady Phillips was among the first; another was Mrs. Victor Herbert. I was singing in 'In Wartime Wedding' when Mrs. Herbert heard me. As a result I became the leading singer in the 'Serenade.' Both the 'Fortune Teller' and the 'Singing Girl' were written for Alice Nielsen. When the soprano was singing these in London, Lady Phillips heard her and at once became interested, and as a result she began her study for an operatic career. Miss Nielsen's debut was made in Naples, as Marguerite in 'Faust.' Miss Nielsen is justly proud of the fact, too, that after Melba she was the first to sing in 'Bohème' with Caruso at Covent Garden. As a result a friendship sprang up between Miss Nielsen and the famous tenor, and as a souvenir an autographed photograph is given a conspicuous place on the walls of her living room, among those of many other famous musicians, including Tosti.

"Patience and Perseverance" for Vocal Students

Miss Nielsen emphasized the necessity for patience and perseverance on the part of the vocal student who expects to attain a place in the artistic world. Among others she voiced the following practical hints for young singers:

"For six months I was made to study breath control and tone formation—never separately, but in their relation to each other, which to students is an important point of distinction. To learn to articulate clearly was my next occupation, and I went through a course of interesting and special exercises to enable me to overcome defects of enunciation which are the birth of inheritance of English speaking races. Finally, equality, freedom and the art

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of singing legato occupied the second year of my studies, and how far I was successful in acquiring these qualities I must leave to my public to judge.

"The gifts of magnetism, sympathy and personal charm enter so largely into an artist's success that it is absurd for teachers to ignore the importance of the presence of these factors, and I think it is quite as injurious for students to depend entirely upon their instructors for their future success as it is absurd for conceited novices to imagine they can jump into fame without the assistance of experience and able masters."

Said Shakespeare's modest Portia, "I can easier teach twenty what were good to be done than to be one of the twenty and follow mine own instruction." This, however, does not reflect the spirit of today, which follows more closely the ancient adage: "He that knows, and knows that he knows, is wise; follow him." It is the latter precept which the MUSICAL COURIER interviewer has in mind as she thinks of the long and fortunate career of that much loved soprano, Alice Nielsen.

Cecil Fanning an Educator

Cecil Fanning, together with his co-worker, H. B. Turpin, spends half his time appearing before enthusiastic school and college audiences. He is a unique combination of singer, poet and actor, and for this reason his work appeals strongly to educational institutions. An example of his popularity is that in December he gave a recital for the University of Kansas, Lawrence, Kans. On March 20, he gives a recital at the Kansas State Agricultural College, Manhattan, Kans., and on May 8, a recital at the Kansas State Normal School Festival, Emporia, Kans., a return engagement. On this latter occasion he has been engaged to feature his own poems, set to music as songs and melodramas.

Scandinavian Orchestra to Present Wachtmeister Composition

A feature of the program to be given at the annual concert of the Scandinavian Orchestra, Ole Windingstad, conductor, on April 14, will be Axel Raoul Wachtmeister's "Sappho," arranged for orchestra and chorus. It will be the composition's premier performance and has not as yet been published.

Count Wachtmeister was born in Scandinavia, but received his musical education in France. He studied for a considerable length of time under Vincent d'Indy. Four



COUNT AXEL WACHTMEISTER.

years ago his well known sonata for violin was given its first performance at the Société Nationale de Musique by Andre Tournet and Alfred Casella. Since that time his other compositions have met with an equal amount of success.

Last year the composer spent some time in the West, where he gave a number of recitals. On Composers' Day at the Exposition one of his songs was sung by Marie Tiffany, now of the Metropolitan Opera Company, and was said to be considered quite the most beautiful of a large number. Since his sojourn in New York Count Wachtmeister has given two composition recitals in which he has had the assistance of prominent artists. About two weeks ago a very successful one was held in Philadelphia under the auspices of the Musical Art Club.

Wachtmeister compositions are being published by the John Church Company, Novello & Co. and the Boston Music Company.

Mariska Aldrich Sings Bond Songs

Mariska Aldrich, who has been achieving marked success with the music lovers of California this season, sang at a concert in Pasadena on March 4. On the same program was Carrie Jacobs Bond, many of whose less known songs Mme. Aldrich is using on her programs. The event proved to be an unqualified success, which was to be expected, for Mme. Aldrich is an artist of splendid attainments, much personal charm and rare interpretative ability. She expects to return to the metropolis some time in April.

Grace Kerns Compared to Melba at Her Best

"Take Melba at her best, and then you have an idea of how Grace Kerns sang on Thursday night." No less an authority than Joseph Pache, conductor of the Baltimore, (Md.) Oratorio Society, is responsible for the above statement concerning a gifted American soprano, whose every additional appearance brings her new triumphs.

Mary Jordan's Voice "Seems Never to Reach Its Entire Possibilities"

Following Mary Jordan's appearance in Scranton, Pa., last month, the Republican of that city had the following to say:

"Miss Jordan was rapturously greeted by one of the most appreciative audiences of the season. She sang divinely and not a little of her success was due to the piano accompaniments of Kurt Schindler, of New York."

"Mary Jordan's voice seems never to reach its entire possibilities, for every time she comes back to us it is with some added richness, some hitherto unknown revelation of feeling and sympathy. Her upper tones continue to develop strength without taking from their velvety quality, and her technic is arriving at a still higher standard of perfection. Her amazing capacity for work and her vaulting ambition are indicated by the fact that she has enhanced her repertoire by the addition of two new languages, for she sang last night in Russian and in 'Little Russian.'"

"Her facility in these difficult tongues was exceeding interesting. She has translated her Russian songs, and after singing she read a pretty interpretation in English that afforded much pleasure to the listeners."

"These were rendered with exceptional beauty of tone and tenderness and in some respects they best illustrated the development of her art. Her two big arias afforded a superb opportunity for her great range. Her lower tones have lost none of their smoothness with all the work that has been placed on the upper register. She gave several encores."

Gerhardt's Art Delights Washingtonians

Elena Gerhardt was the soloist at the final concert of the season which the Boston Symphony Orchestra gave on Tuesday evening, March 13, at the National Theater, Washington, D. C. She sang a group of Beethoven songs and numbers by Wolf, with all the warmth of tonal coloring and finished art of which she is the absolute mistress. Especially enjoyable was her singing of Wolf's "Er Ist's," which was accorded an enthusiastic applause which might perhaps better be termed an ovation. The orchestra played the "Jupiter" symphony of Mozart, Goldmark's "Spring" overture and Borodin's "On the Steppes of Middle Asia." On the preceding evening Miss Gerhardt sang with the orchestra in Philadelphia, and reports from that city indicate that her success there was as unqualified as that in Washington.

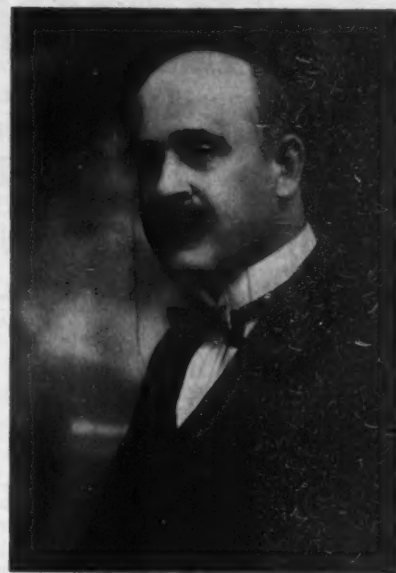
Gertrude Karl Sings in Eight Languages

Gertrude Karl, the mezzo-contralto, who has been engaged for the concert, which is to be given in Carnegie Hall, on Saturday evening, March 24, is an unusual linguist. Although born in America, Miss Karl has spoken German, French and Italian since her school days. While a member of the Boston Grand Opera Company, she had an offer from one of the large talking machine companies to make some records in German. While making her German



GERTRUDE KARL.

records she was asked if she could learn to sing Slovak. Miss Karl undertook the study of this difficult language and in six months was able to make a record in Slovak that was almost perfect. Since then Miss Karl has learned Yiddish, Russian, Lithuanian, Servian, Slavish and Hungarian, and is much in demand as a record maker for these foreign records. At the St. Mark's Hospital concert to be given April 16, at Liederkrantz Hall, New York, Miss Karl will appear as soloist.



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MAUD POWELL'S SUPERLATIVE ART

Southern City Regaled by Violinist's Program

"Maud Powell's playing is art in the superlative." The New Orleans Daily States' music reviewer thus sums up the quintessence of violinistic art as expressed by Maud Powell in recital in the Louisiana city. "The Athenaeum was filled to its capacity by members of the Philharmonic Society," the same article continues. The concerto in D minor of Wieniawski, which opened the program, "impressed the assemblage with the fact that a great artist was interpreting beautiful music," according to the same reviewer; also, "after the first mentioned concerto, the sonata in D minor by Saint-Saëns was a triumph for both violinist and pianist, and marvelous digital dexterity on the part of both enabled an essay of remarkable beauty and power."

The New Orleans Times-Picayune of March 13 agreed with the spirit of the foregoing criticism, saying:

Maud Powell, whom it is not trite to call the greatest feminine violinist, proved herself all that and more. The fact is that not only is this talented artist America's foremost feminine violinist, but where, indeed, would one go to find a violinist of either sex, born on this side of the ocean, who is quite her equal?

In truth, there is little of the feminine in her performance, and in her last number, the famous Vieuxtemps "Polonaise," Miss Powell came boldly into comparison with almost every conspicuous violin virtuoso who has played on the concert stage and emerged from the test without loss of dignity and fully established among the family of the violin immortals. That "Polonaise," which is known to every concertgoer from beginning to end, and which has commanded such attention for the sheer genius of its violin conception, affords opportunity for a demonstration of perfect virtuosity, and rarely has it been played more authoritatively than on Monday evening. It came at the end of a program rather long for so warm an evening, but it thrilled the assembly into renewed interest and was cheered as heartily as were the Wieniawski D



A TRAIN WRECK NEAR LAUREL, MISS.

In this wreck Maud Powell's wardrobe trunk saved the life of the baggage man of the wrecked train by being thrown between him and an iron safe in such a way as to prevent the safe from crushing him, as related in the MUSICAL COURIER of March 15.

minor concerto and the Saint-Saëns D minor sonata, which started the evening of enjoyment.

In her third number, a group of short, unrelated selections, Miss Powell made a complete change, and undoubtedly one for the betterment of the evening's entertainment.

Among the most pleasurable of Miss Powell's encores (of which she added three) was a movement from the Bach E major sonata, which the artist explained should be accompanied by the spinnet.

Harry Loeb in the New Orleans Item of March 13 emphasizes the admirable features of the concert in no uncertain terms. He said, among other things, that "The great virtuosa was in excellent fettle and proved beyond a doubt her right to rank among the most distinguished exemplars of the violin."

The same writer continues:

Her tone is always pure; her technic is enormous though unobtrusive; her art is chaste; her temperament is ardent, yet well controlled.

Between Miss Powell and her violin there exists such a "oneness" that the impression received is that her instrument voluntarily expresses her thoughts, rather than it is made to express them by her absolute domination of it.

Miss Powell revealed the highest phase of her art in the sonata in D minor of Saint-Saëns. . . . Miss Powell was heartily acclaimed and granted three encores—a movement of a Bach sonata, "Molly on the Shore," by Percy Grainger and a Mozart minuet.

The club was overjoyed at the success of Miss Powell's concert; the enthusiasm was unusual. Miss Powell "had" her audience from the first note.

American Academy of Dramatic Arts

The American Academy of Dramatic Arts gave a delightful matinee at the Lyceum Theater, New York, March 16. A large audience enjoyed the seventh performance given by the senior class. They presented two short plays by Mary S. Watts entitled, "Civilization" and "The Wearing o' the Green." Both these modern society plays were given a highly creditable interpretation by the students. They also presented an Irish fairy play by Marie J. Warren. In this Edna Kretschmer was charming.

The list of names of the students who appeared follows: Bryant Thomas, Edna Kretschmer, Holley Pett, Margalo, Gillmore, Warren Krech, Edith Butterfield, Richard Abbott, Margaret Phillippi, Jeanette Parry, Marc. M. Loebell, J. V. Preston, Madeleine Valentine, Anita Lawrence, Paula Sterling, Arden E. Page, Constance Moore, Frances Kennan, Esther Belle Wheeler, Leonard Elms and Harold Elliott.

The annual graduation exercises took place in the same theater, March 10, when the playhouse was filled from top to bottom with a splendid audience, largely attracted to hear Mr. Sothern's address. Introduced by President Franklin Sargent, Mr. Sothern spoke extensively from notes, told of many of his own experiences, and gave substantial advice to the young graduates who were, as usual, all seated on the stage. What Mr. Sothern said was most interesting, but because of its length and the low tone of voice he employed, much of what he said was lost. When he referred to Julia Marlowe there was spontaneous applause (she sat in one of the boxes). He further mentioned the great importance of cultivating the voice, and told of Miss Marlowe's early morning daily visits to the

Parson Price studio, where he also took vocal culture, under this well known instructor of stage celebrities.

Laura Sedgwick Collins, president of the Alumni Association, delivered some well chosen remarks, and the president, as usual, guided all matters from behind his desk with his usual distinction, humor and grace. An unexpected feature was the recitation of "The Star Spangled Banner" at the close by Julia Marlowe.

Diplomas were presented to the following twenty-five actors, hailing, it will be noted, from such distant points as Belgium, Nebraska and Mississippi:

Jean Acker, New York City; Edith Butterfield, Norfield, Miss.; Margaret Ferguson, Reading, Pa.; Margalo Gillmore, New York City; Henrietta Irma Hopper, New York City; Edna Kretschmer, Montclair, N. J.; Frances Kennan, Milwaukee, Wis.; Anita Lawrence, New York City; Constance Moore, New York City; Anne Morrison, Indianapolis, Ind.; Jeannette Parry, New York City; Margaret Phillippi, Uniontown, Pa.; Halcem Schiller, Central City, Neb.; Paula Sterling, New York City; Madeleine Valentine, Brooklyn; Esther Belle Wheeler, Marceline, Mo.; Richard Abbott, Antwerp, Belgium; Daniel Godwin Anderson, Milford, Del.; Harold Elliott, Brooklyn; Warren William Krech, Aitkin, Minn.; Marcus Loebell, New Haven, Conn.; Arden Page, Hornell, N. Y.; Holley Pett, New York City; John Vincent Preston, Buffalo, N. Y.; Bryant Thomas, New York City.

The last performance of the season took place March 23, of which due notice will appear in the MUSICAL COURIER next week.

Buckhout Studio Musicales Continue Interesting

March 17, Nevada Van der Veer, mezzo-contralto; Reed Miller, tenor, and Mme. Buckhout, soprano, were associated in a program of songs by Lily Strickland, the audience filling the roomy salons. The ever present charm of Mme. Buckhout's personality and singing were noted in the twelve songs she sang. These were in English, German and French, and were given hearty expression and evident liking by Mme. Buckhout. "Today Is Fair," a fine soprano song dedicated to Mme. Buckhout, had to be repeated, and "Springtime for Loving," an effective waltz song, pleased greatly.

Mme. Van der Veer made a special hit with the dramatic "Love's Beggar," and two Japanese songs, of definite character. A group of love songs were especially applauded, following which Mme. Van der Veer sang, with inimitable Southern dialect, "A Little Pickaninny."

Mr. Miller's singing of two Scotch songs and of three genuine negro songs were full of expression, covering humor and pathos. "Lan'slide," sung by Mr. Miller, is a negro sermon in song, and was done as only a real Southern gentleman can do it. Two duets were introduced by Mr. Miller with five words, namely, "manuscript, one rehearsal, 'nuff sed," notwithstanding which they were sung with entire unity. Miss Strickland was sincerely complimented on her fine songs, and on her accompaniments.

Compositions by Eleanor M. Davis were recently heard at the studio of Mme. Buckhout. A fine audience attended, among whom were the well known composers, Oley Speaks, Edward Marzo, Homer N. Bartlett, Mr. O'Hara, Lucien Chaffin and Gladys Grove, who frequently goes on concert

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tours with Mme. Buckhout. Miss Davis was assisted by Mme. Buckhout, soprano, and Frances J. Hearons, violinist. Most of the songs were for soprano and were artistically sung by Mme. Buckhout. Four of these had to be repeated, "The Gift of Life," "Julia's Garden," "The Last Parting," and "Because I Love You" (dedicated to Mme. Buckhout). Frances J. Hearons played "Berceuse" and "Chant de Noël" for violin in a delightful manner.

Mme. Buckhout's singing at the third artists' concert, Bay Ridge High School, March 13, brought her much success. She sang works by modern American composers, and with Frederic Martin united in duets by Mozart and Lehmann.

Mme. Buckhout recently received a letter from a prominent State's prison in the far West, appealing to her to send the writer, who is musical director of this institution, and refers to the prisoners as "good boys," a number of songs. Investigating the matter she found the letter genuine, and needless to say has sent songs from her extensive library.

Knud Dalgaard at Aeolian Hall

Knud Dalgaard, the Danish violinist who is rapidly making a reputation for himself in New York, performed the violin part of Mana Zucca's trio at the recent recital of her compositions at Aeolian Hall. Dalgaard's playing was that of a thoroughly finished musician and he shared in



KNUD DALGAARD,

the applause equally and deservedly with the composer and Gerald Maas, cellist, who were the other artists. A proof of Mr. Dalgaard's popularity with New York audiences is the fact that the Strand Theater, New York, is keeping him on indefinitely as its principal soloist.

Some Constance Purdy Engagements

On March 11, Constance Purdy sang at the Union Settlement Music School, East 104th street, New York. Her program was made up of English and Russian songs and her audience manifested its entire enjoyment by enthusiastic applause. This school is a branch of the Third Street Music School, was organized in 1913, and now has a faculty of twenty-eight, an enrollment of 118 students and a long waiting list.

Miss Purdy presented a program of American, Russian and French songs on March 20, when she appeared with the New Century Club of Wilmington, Del. This appearance was a re-engagement due to her former success with this organization. Among her April engagements is an appearance on April 13 with the Woman's Club, of York, Pa.

Operalogue in Cleveland

The Hubbard-Gotthelf Operalogues were known in Cleveland only by name until last November when Havrah W. L. Hubbard and Claude Gotthelf came here for the Woman's Club and delighted by the uniqueness and the artistic finish of their work. Today the Cleveland Federation of Woman's Clubs held one of its most important meetings of the year and so pronounced had been the success of the two Operaloguists that they were chosen

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as the especial art offering for the occasion. The Woman's Clubhouse auditorium was filled to its last place and the attention accorded the two musicians, the keen appreciation shown for all they gave, and the tremendous applause which rewarded them showed that the offering had not only been well chosen but had met with fullest approval. Mr. Gotthelf played the Cadman sonata in A major and by the tone beauty and the interpretative mastery which he brought to his task captivated all who heard. The work is one of exceptional beauty and Mr. Gotthelf is rapidly becoming recognized as the authoritative interpreter of it. "Pagliacci" followed and the tense little drama gripped the audience and held it tight until the big climax of the last scene was reached, Mr. Hubbard portraying the various character with uncommon power and Mr. Gotthelf playing virtually all of the score. "Haensel and Gretel" was so enjoyed when it was given here in November that a second hearing was asked for, and today it seemed even more delightful than before.

Some Holmquist Dates and Notices

Gustaf Holmquist, the well known Chicago basso, in recital, Galesburg, Ill., March 30; as soloist with the Swedish Choral Club, Chicago, April 4, and in a concert at North Park, Chicago, April 7; in recital, Des Moines, Ia., April 27.

Some recent press notices attesting his success are:

Gustaf Holmquist, of Chicago, the basso, has been in Rock Island and Moline many times before, and his solos were given with the same strength and artistic finesse which always characterizes his numbers. Mr. Holmquist's voice is powerful and resonant, and at the same time flexible. His softer tones are exquisite in quality.—Rock Island (Ill.) Daily Times.

Mr. Holmquist has a voice of remarkable mellowness, flexibility and smoothness. A bass voice of such beautiful quality is rare. Every tone was delightfully sweet and the singer had his vocal organ under such perfect control that he changed with ease from delicate animated passages to full, sonorous organ like tones. The flexibility of his voice and nimbleness of his tongue were displayed finely. The clearness of his enunciation in all the songs was notable.—Lincoln (Neb.) State Journal.

Grace Hoffman Charms Audience

Grace Hoffman, the young coloratura soprano, has been attaining remarkable success for the past number of seasons wherever she has sung, and again is drawing large audiences to the Strand Theatre, New York City. During the week of March 19 she sang the Mad Scene aria from "Lucia," by Donizetti, which she interprets admirably. Her tones are clear and she sings most difficult phrases in a highly creditable manner. Miss Hoffman receives an ovation at every performance, and if encores were permitted many would be necessary before her audiences would be satisfied.

Tina Lerner Takes Honolulu by Storm

Tina Lerner, Russian pianist, who will make another coast to coast tour next season, has just appeared in Honolulu with tremendous success. Originally she was scheduled for only two concerts, but three more had to be given, one at the Punahou College, one at Hilo and one at Bishop's Hall. The Star Bulletin of Honolulu stated: "Tina Lerner has taken Honolulu by storm—there was a packed house



TINA LERNER AND HER HUSBAND, VLADIMIR SHAVITCH, IN HONOLULU.

at her concert at Punahou College and all were delighted beyond words."

Mme. Lerner and her husband, Vladimir Shavitch, were entertained lavishly and among the many festivities given was a midnight garden fete in honor of Mme. Lerner, at which many persons prominent in the social life of the island were present.

Mme. Lerner also appeared in Seattle, Wash., with the Philharmonic Orchestra, and at the University of Washington before an audience of 4,000 people. She was enthusiastically received and hailed as one of the greatest pianists by a most demonstrative audience. She played the Tschai-kowsky concerto.

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HOW KOEMMENICH HAS PREPARED THE "ST. MATTHEW PASSION"

The Bach Tradition Scrupulously Preserved

Bach's "Passion According to St. Matthew" was written for the small church, small choirs, and small orchestra of the St. Thomas Church in Leipsic, where Bach was then organist. The composer had at his disposal only the resources of a town church. But the musical ideas which Bach put into his oratorios were too grand for the means of expression he could command. The work was given one or two performances and then laid aside to gather dust for a hundred years before Mendelssohn discovered it and called the attention of the world to an imperishable masterpiece. Musicians very soon discovered, however, that Bach's orchestral accompaniment was suitable only for the small choirs Bach had in mind and was totally unfit to support the large body of singers in a metropolitan choral society. If the conductor has two or three hundred voices in his choir he will completely bury Bach's slender orchestral accompaniment. If he reduces his chorus to fit the accompaniment the result will be thin and uninteresting in the concert hall. If he fills up Bach's orchestra to support the large chorus the purists will hold up their hands in horror at the sacrilege like the Israelites of old when any one laid hands upon the ark.

Saint-Saëns himself says that it is a mistake to give a

grandiose performance of a work for small chorus and an accompaniment for strings, two flutes, two oboes and two obsolete reed instruments. But when Louis Koemmenich undertook to prepare Bach's venerable "St. Matthew" for the modern Oratorio Society of New York he at once saw that the only way to do justice to the grandeur of Bach's music was to strengthen the instrumental accompaniment sufficiently to support a chorus big enough for Carnegie Hall. He saw, too, that to give a modern dramatic color to Bach's antique instrumentation would be an artistic crime. He has increased the orchestra in exactly the same way he has increased the chorus. He has added more instruments of the same kind and has not had recourse to instrumentation suggestive of Tschai-kowsky and Wagner. In fact he has not altered Bach at all. He uses six flutes instead of two. He has six oboes, two oboi d'amour and two oboi di caccia. The resulting orchestration sounds as much like Bach's original as the large chorus sounds like Bach's church choir.

Louis Koemmenich faced a more formidable task when he undertook to cut down Bach's long work to presentable dimensions. Like Shakespeare's "Hamlet," Bach's "St. Matthew" passion exceeds the three long hours which set the limits on an audience's endurance. But Louis Koemmenich did not let his likes or dislikes be his guide. He took the progress of the drama as a basis and when necessary he omitted arias that interrupted the narrative. The story gains in movement and compactness, and the music on the whole is better for the omission of parts which might make the work tedious by reason of its undue length. The chorales are to be sung as Bach intended them to be sung—that is to say, broadly and with a full tone. The congregations used to sing the chorales in the days of Bach. They knew nothing about the unaccompanied part song effects of certain modern choirs. And in the choruses Louis Koemmenich insists on attention to the meaning of the words. He believes that a text which could inspire a great composer is worthy of the respect of the choristers. And he employs the language familiar to his singers and his audience alike. The selections of a good translation has caused much work. Many translations are made by

literary men who are unfamiliar with the accents in the music, and many are made by musical experts whose literary skill is poor. Louis Koemmenich has attended to the proper accentuation of the syllables and has sought the advice of acknowledged masters of the language whenever he thought it advisable to change the English of John S. Dwight, Dr. Troutbeck and others.

None of Bach's music has been omitted from the new edition published by the Oliver Ditson Company. The cuts which Louis Koemmenich has made for the Oratorio Society of New York are indicated by asterisks that in no way interfere with the performance of the entire work should any conductor desire to give it as Bach wrote it.

Bach's "Passion According to St. Matthew" has unquestionably gained in compactness and dramatic strength in the concert room by the wise and artistic editing of Louis Koemmenich. There is no reason why this magnificent oratorio should not take its place in the favor of the musical public beside the "Messiah" and "Elijah"—no reason except that Bach's deeper music is written for a gloomier text from which the spirit of exultation and triumph and the outbursts of glory and jubilation are rigorously excluded. But Bach's sublime outpouring of melody and religious fervor in the "St. Matthew Passion" make it the worthy musical compeer of Dante's "Inferno" and "Purgatorio." Handel had the sunny serenity for "Paradiso," but he never could have sounded the depths of Bach.

SALT LAKE CITY

Salt Lake City, March 8, 1917.

Yesterday afternoon the second concert of the Salt Lake Philharmonic Orchestra was given under the direction of the conductor, Arthur Freber. The program included Haydn's "Surprise" symphony, Goldmark's overture, "Sakuntala"; Tschai-kowsky's "March Slav," with Liszt's "Hungarian Fantasy" for piano and orchestra, played by Becky Almond. The concert was well attended and the orchestra gave a good account of itself, particularly in the Tschai-kowsky number, which has the dash and swing necessary for universal appeal. The soloist, Miss Almond, is a former pupil of J. J. McClellan and has just returned from New York; she displayed a remarkable and finished technique and was recalled many times. The orchestra will give one more concert to close the season's offerings.

Each year this organization grows in importance. The patronage is not large, but under the gifted management of Mrs. Clem Schramm the orchestra has achieved independence and now bids fair to win out in more extended financial avenues.

The season was opened by Paderewski, who had his usual enthusiastic reception. Then came Mme. Schumann-Heink, who deepened the great impression made at her former concert with her wonderful vocal powers and magnetic personality. One of the most crowded concerts of recent years was that given by John McCormack, whose first appearance filled the large Mormon Tabernacle to the doors. Julia Culp won her public with her first notes, and the enthusiasm shown promises well for her future appearances here. One of the most impressive concerts of the season was offered by the Minneapolis Orchestra under Emil Oberhofer's electric baton. Then came the Flonzaley Quartet and the Cherniavsky Trio, both creating an artistic furore and both making a definite place in this city's future events.

Local concerts of importance have been the symphony concert, already mentioned, and the giving of "The Messiah" under the direction of Prof. Squire Coop on New Year's Day to a crowded audience numbering over ten thousand people in the Tabernacle. Last Tuesday's Orpheus Club concert presented the oldest male chorus in the city, under the direction of Prof. A. H. Peabody, which event was the silver anniversary of the organization. Needless to say it scored a distinct success. B. C. G.

A Wager Swayne Artist-Pupil Wins Stamford Approval

Maud Kraft, artist pupil of Wager Swayne, gave a piano recital on March 7 before the Stamford Woman's Club, playing a program consisting of three groups—a Beethoven sonata, the Schumann "Carnival" and numbers by Chopin. She was enthusiastically received by press and public alike. The Stamford Advocate wrote as follows of her playing: "Mme. Kraft charmed her hearers with the expressiveness of her playing and astonished them with her wonderful technique. The fantasia was played with poetic understanding and charm; the delicacy and grace of the etude and nocturne were appealingly given, and the scherzo was played with dazzling brilliancy, the dashing octave passage forming a fitting ending for a difficult and highly appreciated program."

Mme. Kraft is but one of the many artist pupils of Wager Swayne who are successful in concert and recital owing to his excellent and competent method of preparing pupils for the concert stage, which is his specialty.

Marion Weeks in Columbus

Marion Weeks, the dainty little coloratura soprano, whose engagements on the Keith Circuit will prevent her going into concert work this season, has decided to make her debut in that particular field in the fall. Miss Weeks is laying a good foundation for this phase of her work inasmuch as she is gaining any number of friends all over the country. When she returns to the same cities, she will have many admirers waiting to welcome her.

During her appearance in Columbus, Ohio, recently, the Ohio State Journal said the following:

Marion Weeks is the prosaic name of a dainty thing who looks like a Greuze. Brown hair bound by a silver fillet, blue eyes, delicate coloring, are offset by a gown of silver and blue over pink, and her voice corresponds. It is wonderfully pure and sweet, of big range and well managed, with no overtraining.

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AUSTRALIA APPRECIATES MacDOWELL

Mrs. Edward F. MacDowell, widow of the great composer, received a letter recently which she prizes very highly. Attached is a copy:

"Tyronne," Castlemaine, Victoria, Australia,
January 29, 1917.

Mrs. Marian MacDowell, New York, N. Y.:

DEAR MRS. MACDOWELL—Some few weeks ago I was much interested in an article copied into the Melbourne Argus from the North American Review Leader, "A haven of quiet." It was an account of the MacDowell Colony of Peterborough and of the ideal that has been realized by you in establishing this colony amid the sequestered surroundings where MacDowell spent so many contemplative hours composing.

When reading this article on your colony I felt moved to do that which I have felt the desire to do for some time, namely, to write to you and tell you how interested, for many years, I have been in MacDowell's works.

From time to time I see articles on MacDowell and his works in American musical magazines which get regularly, and have beside me as I write two volumes of The Musician, containing articles on MacDowell; also, on the Colony at Peterborough. Everything concerning the composer is of interest to me, and to whose music I am attracted by some subtle affinity. Too, Gilman's Life of MacDowell stimulated in me some years ago a desire to add to my musical library the chief of his works.

You will gather from the program which I enclose that I am a teacher of music in Castlemaine, a central town in our State of Victoria, a town of some 6,000 inhabitants, and up to the time of the war a place of somewhat progressive ideas, and, so far as lies in my power, those also of our small community.

The MacDowell recital (an invitation recital) was undertaken in this spirit. My more advanced pupils knew, at the time of this recital, something of the smaller piano works of MacDowell, and I felt that the opportunity had come when I might still further advance their knowledge of and appreciation for this composer's work; and, too, introduce some of his short compositions to our music loving public.

Everything was done in order to stimulate interest in this recital. An article on MacDowell and his works appeared in our local paper (written by a friend of mine) a few days prior to the recital. I had also invitation programs printed and sent out, and on the afternoon of the recital the attendance was as large as I could have wished for. The whole affair went with éclat and was immensely appreciated by an audience all on the qui vive. The hall for this occasion was an artistic triumph in its scheme of decoration. An enthusiastic friend lent me her aid in this respect. We observed a strict color scheme and everything was carried out in accordance. The stage was a bower of blue gum and deep blue larkspur, and looked so beautiful that exclamations of delight were elicited on all sides.

I wish I could convey to you some idea of the enthusiastic delight I took in my endeavor; and how beforehand I lovingly and for hours together practised the works I was about to interpret. I cannot do that, but just to show you what interest was created in this MacDowell recital, I am enclosing for you to see, a program, a copy of the paper article, and also a small photo reproduction of the stage. Further, may I say that I have the satisfaction of knowing that my recital created a public taste in our small midst for MacDowell's works, and many who, up to that occasion, were unaware of this composer's existence, have since investigated for themselves.

I have at other functions played MacDowell's works in public, and always when playing to music loving friends taken a keen delight in satisfying their sense of the beautiful by giving them several of MacDowell's tone poems.

I gather from all that I have read concerning you, that you are deeply desirous that the influence of MacDowell's music shall grow—that the man and his ideals may exert an uplifting influence in the modern musical world. Thus I address you and tell you of one who, in a very small and very limited way has done, and will yet do, all that lies in her power to make the music of Edward MacDowell yet further known.

You may wonder why I have not written before and told you of this recital and of my interest in your late husband's works. Hitherto I have hesitated fearing lest you might think it presumption on my part to write to you, a stranger to me, on this matter. But, now I am impelled to write after due reflection, and I feel that you will understand my motive in doing this—the knowledge of the interest taken by me in MacDowell's music in this remote corner of Australia may bring you a sense of comfort, and so, without further apology I mail you this letter.

I reflect, on mailing my packet that owing to my not knowing your precise address you may not receive it. Should you do so, would you consider that I ask too much did I request you to send me my program, my photo and the paper cutting? I have cherished them as mementoes of a happy and triumphant afternoon, when I almost reached the ideal I set out to attain—and so again you will understand my reason for asking their return.

I often think of you and the work you are doing, and so with all good wishes, I subscribe myself,

Yours very sincerely,
(Signed) MARGARET McNEEL

The newspaper report to which the correspondent refers was this, from the Victorian News, Castlemaine, Victoria, January 29, 1917:

One is so accustomed to see the names of Beethoven, Chopin, Liszt, and even Schumann on a concert program, that one welcomes the chance to have an afternoon devoted to the interpretation of the works of one of the most gifted of modern musicians. No one is so foolish as to decry the supremacy of the above mentioned men; they are among the elite; and, has not Beethoven been acclaimed one of earth's immortals? Still, one likes to feel that as the world develops and progresses—music is evolving also, and has her votaries devoting themselves to the artistic development of the race. Certain points of resemblance may be found between the modern composers Debussy and MacDowell; for instance, each strives for similar tonal effects, to describe in tone what the title of a piece indicates; to translate musically certain phases of nature. Their works, however, require quite different treatment to, say, those of Bach or Beethoven. One accepts the music of each and does not wish to draw comparisons. As well pit or compare the artistic expression of Keats' poetry against the mighty sweep of Milton's lines, as think of MacDowell's poetic utterances against Beethoven's tempest tones.

The words of Heine in regard to Chopin may with aptitude be applied to MacDowell. "We must grant him genius in the fullest sense of the word. He is not merely a virtuoso, he is also a poet and creator of tone. He can bring the poetry which lives in his soul to perfection, and his true native land is the dream realm of poetry."

"From a Log Cabin" is perhaps one of the most beautiful things that MacDowell's art has yielded. Referring to this work Lawrence

Gilman in his biography of MacDowell has said: "I doubt if in the entire body of his writing you will find a lovelier, a more intimate utterance. Few there are who have been granted the power to catch the rhythm of nature as she beats in perfect time. Then, all honor to MacDowell, who has opened a door into a new and shining world."

Mme. Melba in Los Angeles

Mme. Melba was presented here at the Isis Theatre, Los Angeles, March 8, by L. E. Behymer, who ought to feel well pleased at the way this city is attending all his recent concerts. She was assisted by Jay Plowe, the well known flautist of Los Angeles, and by Rex Dunn, violinist of this city. The accompanists were Ruby Gray, Margaret Hansen, who accompanied Rex Dunn in his own compositions, "Adagio" and "From Russia," and Archibald Sessions, the well known organist of Los Angeles, who acted throughout as accompanist for Mme. Melba and whose work caused the daily papers to single him out as exceptionally fine without desiring to detract from the others who were most satisfactory.

The concert was the usual Melba success. She visited the Spreckels Organ at the Exposition grounds and had a visit with Dr. H. J. Stewart, the official organist, and finally decided she would like to sing for San Diego people from this wonderful point sometime this summer. It is now understood that L. E. Behymer, her manager for California, has agreed to this and a Melba Day with its attending thousands will be the result.

Wynne Pyle in Minneapolis

A great success was scored recently in Minneapolis by Wynne Pyle, the brilliant pianist who appeared there with the Minneapolis Symphony Orchestra. It was her first appearance in the Northwestern metropolis, and the critics and audience received her with acclaim. Dr. Caryl B.

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Storrs wrote in the Minneapolis Tribune: "She is a vigorous, dominant and sure pianist with dashing bravura style and striking stage personality. She played the Liszt E flat concerto with much vim and technic." In the Minneapolis Journal one reads: "She gave a finished and authoritative performance of the Liszt E flat concerto. She was warmly received and had to play an extra number." The reviewer of the Minneapolis Daily News writes that her performance was "extraordinarily satisfactory," and calls attention to the fact that "while the Liszt concerto is played so often that it sometimes appears like a trial horse instead of an art work with legitimate musical qualifications, Miss Pyle's interpretation provided several new points of interest because even while she recognized the rhetorical redundancy of the work, her interpretation was so impassioned and full of temperament that instead of being merely a vehicle for the exploitation of a facile technic, she imbued the concerto with heart and life. Her tone is virile and commanding (when necessary) and in the cantilene passages she played with delicacy and expression. She is a very fine pianist."

Miss Eals and Georgie Barrientos

Little Georgie Barrientos, the six year old son of Maria Barrientos, of the Metropolitan Opera Company, came home the other day (he has just entered the St. Bernard School here in New York) with a tale of woe for his mother and the remainder of the family. Little Georgie was crying. His new cap, with St. B. embroidered with red initials on its visor, he dragged disconsolately from his left hand.

"What is the matter, Georgie?" asked the prima donna

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mother, drawing the little one to herself, checking his sobs with her kisses.

"Miss Eals is seek in the school. I cannot go for a week. What is it to do?"

Mme. Barrientos had been ignorant of any woman in the case as far as her son was concerned. It was only after extended inquiry that she found that the mysterious "Miss Eals" was none other than the well known children's illness, measles, which one of the pupils of the school had gotten and for which reason school had been suspended.

First Concert of Washington's Community Orchestra

On Wednesday evening, February 28, the Community Symphony Orchestra of Washington, D. C., conducted by Hamlin Cogswell, gave its first concert at the Central High School auditorium, with Franceska Kaspar-Lawson, soprano, as soloist. The symphony was Schubert's eighth, played in a manner which reflected credit upon the players and upon the conductor. Two elegiac melodies for string orchestra were especially well played and pleased the large audience tremendously. The orchestra also played the overture to "Gabielle" (Rosse), which was marked "New," and the suite from Humperdinck's "The Miracle," this being its first performance in Washington, according to a program note.

Mme. Kaspar-Lawson's program numbers were the Swiss "Echo Song" of Eckert, two songs from Cadman's cycle "Sayonara," "When Cherries Bloom" and "At the Feast of the Dead"; Spohr's "Rose So Softly Blowing" and Henschel's "Spring." Her splendid vocal equipment and artistic interpretations were factors which made her numbers truly delightful.

So enthusiastically was the program received that it has been requested to have it repeated during the festival which will be given this spring in Washington, under the direction of Mr. Cogswell, who is director of music in the public schools. This festival is to be given by students in the various grades in the public schools. Local soloists, also the Washington Community Symphony Orchestra and the Washington Oratorio Society, both of which are conducted by Mr. Cogswell, will participate in the program.

Mme. Cheney's Studio Recital

Mary Cheney, soprano, gave a delightful recital in her studio, Carnegie Hall, New York, on Sunday afternoon, March 18, which was attended by a large and select audience. She rendered an interesting program which comprised, "Come Down to Kew," Deis; "Hans and Liesel," Von Moyna; "Shepherd," Thomas Brown; "It's Snowing," Bemberg; "Psyche," Paladilhe; "Ständchen," Strauss; "Dutch Lullaby," De Lange; "Last Night I Heard the Nightingale," Salter; "Wild Geese," Rogers, and "That's the World in June," by Spross.

Francis Moore, pianist, contributed "Barcarolle," Chopin; "Spinning Song," Mendelssohn, and prelude, Rachmaninoff. Lillian Robertson accompanied.

John Prindle Scott's "The Voice in the Wilderness," a Good Repeater

John Prindle Scott's song, "The Voice in the Wilderness," is a famous repeater. Harvey Hindermeyer, tenor, sang it three times; Carl Rupprecht, baritone, five times; Mrs. Hissam de Moss, soprano, three times; Florence Scott, contralto, three times. On November 26, Eugene Scudder, tenor, sang it in New York; December 3, Jack McClurg, tenor, used it in Kansas City, and December 10, Harold Land, baritone, sang it in Yonkers.

A New One

In his efforts to classify Leginska, after her recent appearance in Cleveland, Ohio, with the Cincinnati Symphony Orchestra, James H. Rogers, musical scribe on the Plain Dealer, went Paul Morris of the New York Herald, "one better." It is no longer "The Paderewski of Women Pianists," but "The Feminine Replica of Abbe Liszt."

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1917		
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Jan. 15, Winnipeg	Mar. 4, San Francisco	Apr. 11, Salt Lake City
Jan. 22, Calgary	Mar. 11, Oakland	Apr. 18, Denver
Jan. 29, Vancouver	Mar. 18, Stockton	Apr. 25, Lincoln
Feb. 4, Seattle	Mar. 25, Fresno	Apr. 29, Omaha
Feb. 11, Portland	Mar. 25, Sacramento	May 7, Milwaukee
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[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's note.]

Are There Coloratura Sopranos in Opera?

"To satisfy the curiosity of a friend of mine, as well as my own, I beg to ask if there are any coloratura sopranos in grand opera, and, if so, who are the most noted?"

Yes, there are coloratura sopranos in grand opera and you will at once recognize the names of those mentioned, as among the "most noted." Mme. Tetrazzini, who is now in Europe, Frieda Hempel, of the Metropolitan Opera Company; Marie Barrientos, also of the Metropolitan Opera Company, Mme. Galli-Curci, of the Chicago Opera Association and Florence Macbeth.

Music Publishers

1. "Will you kindly tell me in what lines of work musical publishers need the services of a trained musician?"
2. "Also how it is best to get in touch with openings in the position of Public School Music Supervisor."

1. Music publishers, that is, the large and best known houses, usually have a committee composed of members of the firm and some employees who look at and pass upon every manuscript of music sent in to them. This work must require the service of trained musicians, but of course in the case of an employee there would be other service to render. If by your question you mean, what style of compositions are most likely to be accepted, would say that the popular style meets with a readier sale at the present time.

2. In New York the way to obtain any position in the public schools would be to make application to the Board of Education. Credentials as to fitness for the position, also personal references would be required. If you were acquainted with some one on the board, or could bring letters of introduction, it would facilitate your obtaining an early interview. Applications for positions in the coming autumn should be made as early in the spring as possible.

The same conditions probably exist in your city, where your letters of introduction and personal references would have great value. Why not see what you can do there, get all the credentials you can and find out exactly what would be required in order to become a supervisor, then you could prepare yourself better for work in another city, as I suppose the work is the same in all the public schools of the United States.

Teacher's Agency

"I would like very much to know if you can recommend any reliable teacher's agency that makes a specialty of securing positions in colleges and conservatories for music instructors above the average?"

On page 25 of the MUSICAL COURIER, March 15, you will find some advertisements for teachers, as well as the advertisement of a reliable agency in New Orleans, which is near your home, that is, nearer than New York. These advertisements are under "Opportunities." In cases where the applications must be sent to the care of the MUSICAL COURIER, your letters would be forwarded at once.

This is the time of year when engagements for the autumn are made and it would be well to get in communication with an agency as quickly as possible, even if you reply for any of the positions. There are many teachers' agencies but few if any of them, make a specialty of colleges and conservatories for music instructors.

Piano Concerto for Small Hands

"Can you name several piano concertos, attractive ones for small hands, that are not difficult to perform? I am unable to play octave runs, and most of the concertos are literally besprinkled with passage work of this kind."

"Do you know of any safe method for widening the stretch?"

"Can you tell me if Mme. Zeisler and Harold Bauer make records for any company?"

"Please give me as much information as you can about Hans Kindler."

"Is it true that it requires a great deal of strength to play the cello and is it pre-eminently a man's instrument, or are women ever successful performers?"

"How is the name Galli-Curci pronounced?"

There are no piano concertos published for small hands that any of the leading publishers know, but some concertos—perhaps most easily some of Mozart's—could be simplified; that would be the only way of making attractive ones not difficult to perform. In your city you could probably find some composer who would do this work for you, or you might have it done through a music house. Instead of simplifying, nearly all pianists now wish to make a piece of music more complicated and difficult in order to show marvelous technic.

Mme. Zeisler has made records for some company, and so has Harold Bauer. There are few of the prominent artists before the public who have not done so.

You will find that the Ostrovsky Method will be a safe one for you to use in widening the stretch of your hands. Hans Kindler was first cellist of the Philadelphia Orchestra, but at the present time is in New York.

In the MUSICAL COURIER, October 16, 1916, page 14, there is an article by Michael Penha, "Strength with the Cello," which will give you statistics.

There have been a number of women cellists who have been very successful. A number of years ago Elsa Ruegger made several tours of the United States playing cello. May Mukle is in America at the present time and for the past two or three seasons has played in many parts of the country, north, south, east, west. She is an English girl who had a great reputation in her own country. Beatrice Harrison is another English girl whose work as a cellist has brought her great success and appreciation from not only the public in Europe but also in this country. She has only just returned to England.

Galli-Curci is pronounced galley-koor-chee.

Orchestras

"Can you give me any information on the subject of the State Orchestra being formed in Illinois, planned by the Illinois State Federation of Musical Clubs?"

"I have heard of a new orchestra in Boston for players; object, the interests of American composers. What news about this lofty enterprise?"

Neither of the orchestras that you inquire about has yet been organized. The notices were preliminary in order to interest the musical public. As soon as the MUSICAL COURIER has any details of the plans of either of these orchestras, the news will be printed.

What Artists Will Teach During Summer Months

"Could you furnish the names and addresses of artists who will teach during the summer months? I should like to be located as near New York as possible. Could you give the names of any first-class artist teaching at Asbury Park or Ocean Grove? Will Godowsky and Friedberg be teaching in Maine this summer?"

It is too early in the season to be able to give names of teachers who will have summer classes, but as soon as any arrangements are completed it will be announced in this paper. Godowsky and Friedberg will teach in Maine this summer. That is already decided upon. As you ask about them I take it for granted that by "artists" you mean pianists.

Names and Addresses

"Will you please tell me the name and address of the most reliable musical agency for school positions in New York City. Also can you inform me of the address of managers of women orchestras?"

There are a number of teachers agencies in New York and you will be able to judge of them probably by personal interviews. It would be difficult to answer your question.

The names and addresses of the managers of women's orchestras will be forwarded to you. There is a woman's orchestra in New York under the direction of Theodore Spiering, and it will give a concert about the middle of April.

National Song of Bulgaria?

"What is the National song of Bulgaria?"

In "The Musicians Library" you will find the Bulgarian national song, words and music. The words are:

JOIN, O MARITZA. (CHOU MI MORITZA.)

Join, O Maritza,

Blood to thy waters.

Sadly are weeping mothers and daughters.

Forward, forward

March our soldiers brave

One, two and three

We march our land to save.

"The National, Patriotic and Typical Airs of All Lands," edited by Sousa has an arrangement of the music done in Sousa's inimitable way.

Agencies for Hotels

"Would you give me any information regarding agencies I might join to secure a position in a hotel outside of New York, doing piano work? I do not want to play for dancing. Also if there would be better opening for a first class violinist and pianist. This I would want only for the summer months."

The best thing for you to do is to write to some of the managers of artists, as usually the hotels, that is of the

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THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed
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437 Fifth Avenue, New York, N. Y.

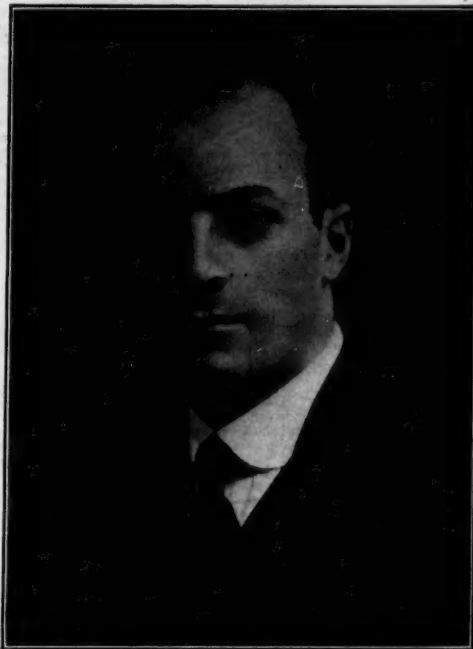
class you desire, would make application to a musical manager for soloists. You will find names and addresses of all the prominent managers in the **MUSICAL COURIER**.

There are more engagements for the summer months, naturally, as the out of town hotels are then open. The managers would know if violinist and pianist would be the better opening.

Herbert Dittler's Increasing Popularity

Among the many artists forced to leave Europe at the outbreak of the war, the name of Herbert Dittler stands out conspicuously for the success attained by this young concert violinist, teacher and conductor. Shortly after Mr. Dittler's arrival in America he was honored by receiving the appointment as conductor of the Princeton University Orchestra, which position he still holds. His unusual success with this organization resulted in an engagement as conductor of the Columbia University Orchestra, New York. Under Mr. Dittler's baton these orchestras have given concerts in New York, the former at Hotel McAlpin on March 13, 1916, and the latter on May 10, 1916, and January 10, 1917.

In addition, Mr. Dittler has appeared as soloist; January 17, 1916, at Hotel Waldorf-Astoria, New York; at Lotus Club Concert, January 27, 1916; Cosmopolitan Club, February 13, 1916; with Clarence Dickinson at the Union The-



HERBERT DITTLER,

ological Seminary, New York, February 15, 1916; in Stamford, Conn., March 17, 1916, and at many other concerts.

Mr. Dittler also appeared as soloist with Clarence Dickinson at the Union Theological Seminary during the past season.

William Kroll, and Dorothy Marx, two of Mr. Dittler's artist-pupils, have made successful New York appearances.

William Kroll gave three concerts at Aeolian Hall. He was a former pupil of Henri Marteau, and during the past two years has studied with Mr. Dittler. Dorothy Marx, another promising pupil of Mr. Dittler, gave a recital at Hotel Waldorf-Astoria, January last.

While in Europe, Mr. Dittler studied with Jacques Thibaud, and prior to returning to the United States he appeared as soloist in many European cities. He was assistant at one of Theodore Spiering's concerts in Berlin.

Mr. Dittler has been selected by Theodore Spiering as his assistant.

The Edith Rubel Trio

Few new chamber music organizations have made such steady and consistent progress in public favor during the first two seasons of its existence as the Edith Rubel Trio, a fact again evidenced by the number of engagements which it is fulfilling at the end of this musical year. On March 12 the Trio appeared with great success at Rutgers College. This week it was engaged on the twenty-sixth at Faribault, Minn., and on the twenty-seventh at St. Paul. Among the dates already arranged for April and May are recitals on April 9 at Plainfield, N. J., with Evan Williams; on April 11 and 18 at Rochester, N. Y., and on May 25 at Montclair, N. J.

Martino Announces Special Classes

In order to meet the demands, Alfredo Martino has now arranged for evening classes in addition to his summer school, the details of which will be announced later. The Martino vocal studios are located in the Metropolitan Opera House Building, New York, and have been the scene of many and varied activities this season.

Jeannette Cazeaux in Recital Wins Favor

Jeannette Cazeaux, French soprano, gave an enjoyable costume recital of the chansons and bergerettes of her native land at the Princess Theater, New York, on Sunday evening, March 25. Her interpretations were charming and won much favor. She was assisted at the piano by Maurice Lafarge.

WHERE THEY ARE TO BE

Skovgaard in Nebraska and Colorado Next Week

Skovgaard and his New York Metropolitan Company, April 2, Kearney, Neb.; April 3, Hastings, Neb.; April 5, Florence, Col.

Louis Kreidler in Demand

Since the close of the Chicago Opera Association season Louis Kreidler, the well known baritone member, has been kept busy filling concert and oratorio engagements. Mr. Kreidler will make his second appearance with the Bach Choir at the Bach Festival in Bethlehem, assisting the choir in the B minor mass. He has been engaged to furnish the program for the Art and Travel Club, at the Congress Hotel, on March 27; April 2, Mr. Kreidler will participate in a performance of "St. Paul" in Milwaukee, Wis., and on April 15, will sing in Brahms' "Requiem" at the Auditorium, assisting the Singverein Society of which William Boeppler is the conductor.

Margaret Abbott for Gloversville Concert

Margaret Abbott, contralto, has been booked by her manager, Walter Anderson, to sing in "The Tales of Old Japan" (Coleridge-Taylor), for the Gloversville Choral Society, Arthur Kibbe, director, April 19.

Matzenauer to Sing With Arion Club of Newark

Margarete Matzenauer has been engaged by the Arion Club of Newark, N. J., for a concert May 5. Engagements and inquiries for next season are coming in almost daily, as the entire country is anxious to hear "the greatest voice of the Metropolitan Opera." A few engagements already booked for next season are with the Detroit Symphony Orchestra, November 2 and 3; the Philharmonic Society of New Orleans, October 24; Cincinnati, Ohio, November 8, and Chicago, Ill., October 21.

Leginska and Alcock for Utica

The B Sharp Club of Utica, N. Y., Mary B. Crouse, president, has engaged Ethel Leginska, pianist, and Merle Alcock, contralto, through the office of Haensel and Jones for a joint recital next season, February 6, 1918.

Chicago Recitals for Haensel and Jones Artists

The following recitals have been booked for Chicago under the local management of F. Wight Neumann: Leopold Godowsky, Sunday, October 14, January 6, 1918, and March 3, 1918; Margarete Matzenauer, Sunday, October 21; Maggie Teyte, Sunday, November 25.

Arthur Alexander in Chicago

Arthur Alexander, tenor, who makes a specialty of song recitals, playing his own accompaniments, is engaged for

a recital in Chicago—his second in that city this season—on April 8.

Monica Graham Stults is engaged by the Chicago Music Club for a program on April 9, 1917.

Marie Morrissey Engagements

Marie Morrissey, contralto, who is at present making a tour of the Middle West to continue until April 20, has been engaged to sing on April 23 at Brooklyn. On April 24 she will appear as soloist at the concert to be given at Carnegie Hall, New York, for the benefit of the American Red Cross, under the auspices of the New York City Chapter of the D. A. R., of which Miss Morrissey is a member. She also is booked to appear in the production of "Hera Novissima" which is to be given April 27 at Fitchburg, Mass.

Herschmann's Chicago Recital, April 4

At the Ziegfeld Theater, Chicago, April 4, Arthur Herschmann, bass, will be heard in a recital of songs by Handel, Purcell, Hûe, Fauré, Pierné, René, Bach, Schubert, Moser, Biedam and in airs from oratorio by Parker, Bruch and others.

Fay Foster Honored by National Society of New England Women

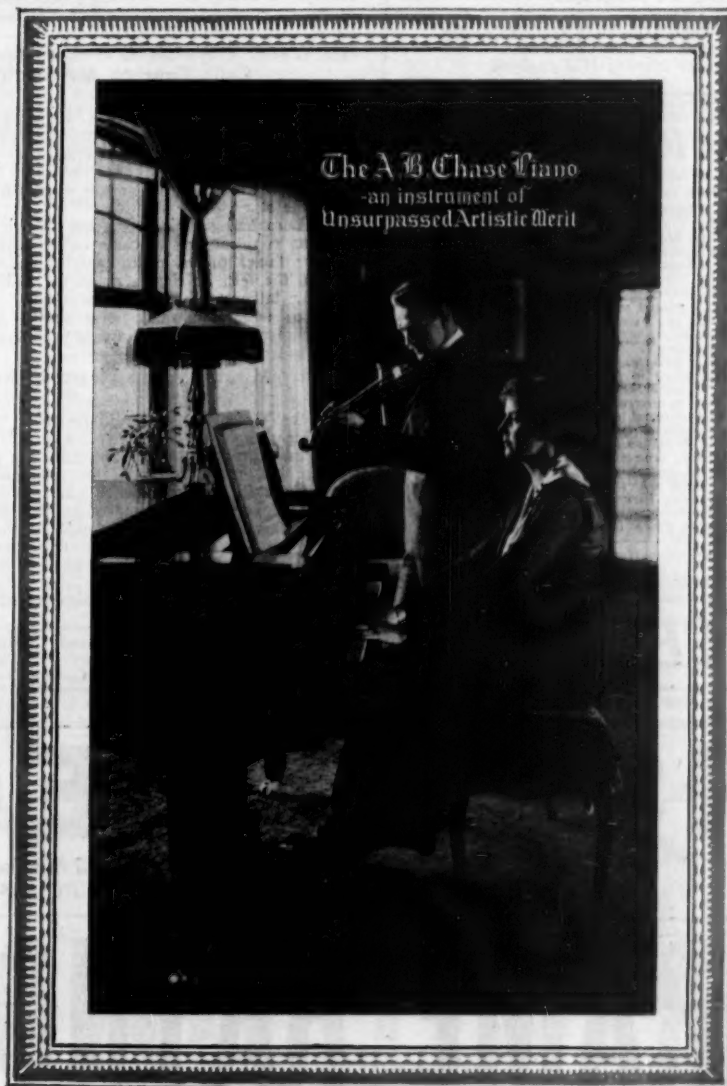
At an entertainment given by the New York City Colony of New England Women, at the Waldorf-Astoria Hotel, New York, Thursday afternoon, March 15, Fay Foster prepared a musical program of much interest. She was honored by being requested to have her own songs exclusively on the program, the committee selecting "Con Amore," "The Call of the Trail," "Sing a Song of Roses," "At Last," "Spinning Wheel Song," "One Golden Day," "Winter," "The King," "Flower-time Weather," "The Little Ghosts," "The Kiss in Colin's Eyes," "Sold Down the Stream," and Five "Songs of Childhood."

Anna Case a Composer

It is reported that Anna Case, a gifted lyric soprano of the Metropolitan Opera, is about to come before the public as a composer of light music. She has finished a composition called "Metropolitan Rag," and now is working on a waltz and a tango, both of which soon will see the light of publication.

Louis Siegel Under New Management

It is announced by Winton & Livingston, Inc., that Louis Siegel, violinist, will be under their management from this time on.



MINNEAPOLIS

Grainger's "In a Nutshell" Suite Enjoyed—Composer at the Piano—Australian Pianist Feted—Symphony Orchestra Gives Splendid Programs—Chamber Music—Arpi Club Scores

"In a Nutshell," by Percy Grainger, was played by the Minneapolis Symphony orchestra, with Mr. Grainger at the piano. He upset all our ideas of a stiff, formal classical concert. And everybody laughed and had the best time possible. The humor was spontaneous in all the four numbers of the suite. Grainger's works certainly will live for they have life and vitality, snap and modernism and with it all, great musical merit. He made his first appearance with the finest playing of the Grieg concerto that has ever been this writer's pleasure to hear. He has the real, rugged, breadth that Grieg intended. He was highly acclaimed. The other numbers on this program, March 9, at the Auditorium were Mozart's "Marriage of Figaro" overture and the Beethoven "Pastorale" symphony. The symphony was played in so smooth a manner as to be beyond criticism. Emil Oberhoffer again directed without a score.

Banquet for Grainger

A pleasant feature of the visit of Percy Grainger to our city was the banquet given in his honor at the Radisson, on Saturday noon, after his appearance Friday evening with the Minneapolis Symphony Orchestra. This affair was under the auspices of the Civic Music League and gave us a little taste of what we can do when we are in great numbers. The Community sings have been one outcome of this uniting of forces. Now we come to a social side of the league and we could have had no more enjoyable artist as our guest. Mr. Grainger's manner is charming

Randall Hargreaves

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New York City, March 14th
Washington, Pa., March 29th
Beaver Falls, Pa., March 30th
Pittsburgh, Pa., March 31st

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SEASON 1916-17

Chicago Opera Association
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and cordial, and his personality winning. He was asked to play some of his own compositions. Many times he played—stopping long enough to tell all the interesting things about the composition and how it came to be written and what fairy tale was at the bottom of the theme. He had no idea of time and so we drank in the beauties of his playing until a late hour.

Sunday Afternoon Orchestral Concert

The Sunday afternoon concert at the Auditorium given by the Minneapolis Symphony Orchestra, was again proof that Mr. Oberhoffer knows how to build a program. Four numbers from Mendelssohn's "A Midsummer Night's Dream"—the Wedding March, overture, scherzo and nocturne made a splendid group. All of them were interesting. A group from Max Reger's "A Ballet Suite," "Harlequin," "Pierrot and Pierrette," and "Valse d'amour," brought forth the beauties of the solo of instruments, cello, oboe, flute and French horn. Every player met every demand and the whole was a clear, clean rendition that has seldom been heard even from our orchestra.

Three Slavonic dances by Dvorák closed the program. The soloist of the day was Richard Czerwonky, concert-master of the orchestra.

Excellent Chamber Music

March 12, the third evening of the second season of the Chamber Concert series of the Van Vliet-Johnson recitals was devoted to Russian composers. Just three numbers filled this delightful evening, the sonata in G minor, op. 19, of Rachmaninoff, the suite, op. 36, of Napravnik, and the sonata, op. 18, of Rubinstein. These works are replete with Russian folk songs, great dignity, solidity and beauty mark all these sonatas and every nuance was met with ease by the two participants. Mr. Van Vliet weekly re-establishes himself as an artist of the highest rank by his inimitable playing as first cellist with the Minneapolis Symphony Orchestra.

Arpi Club Scores

Dr. W. Rhys-Herbert opened the program of the Arpi Club at the Church of the Redeemer, Sunday afternoon, March 11, with the organ leading in the "Star Spangled Banner." Then the Arpi Club, composed of young men with beautiful voices, under the able direction of Hjalmar Nilsson, gave another of its flawless programs with selections from many little known Swedish and Norwegian composers such as Abt, Dannstrom, Kuhn, Kjerulf, Paulsen, and Witt. For sustained tone work the Arpi is said to stand at the head of all singing societies of the West. Paulsen's "Naar Fjordene Blaner" was perhaps the best sung of all the varied songs of the club. Two impressive numbers with a baritone of Chicago in the solo role were given, "Per Sviender," a Swedish folk song, and "Du gamla, du fria," also a Swedish folk song. A well liked, sustained number was "Hvor skulde jeg" by Enna. "Lilla Tjall," by Beschneit, proved another gem. "Severige," by Stenhammer, Eli's "Havita Syrener" and Sjorgren's "Min-hustru" completed a most enjoyable offering from one of America's most foremost Swedish singers. R. A.

His Watch a Watchword—De Luca Calls Time on Metropolitan Audience

At a late performance of the "Barbiere di Seviglia," in which Giuseppe de Luca took the role of Figaro, so enthusiastic was the Metropolitan audience that the artists were in a quandary as to how to continue the performance, as it is a written rule that no one may address the audience from the stage.

De Luca had sufficient presence of mind to run to his dressing room and as he came out to take a recall, pointing the finger of his right hand to his watch, which he held in the left, he clearly made the audience understand that the lateness of the hour prohibited an encore. The audience understood and, with another plaudit for the quickness of mind of the artist, let the action go on.

Mischa Violin Heard in Recital

Mischa Violin gave a violin recital at Aeolian Hall on Tuesday afternoon, March 13. Assisted by Josef Adler, Mr. Violin gave the Beethoven sonata for piano and violin, op. 12, No. 1, D major, as the opening number. Both displayed skill and intelligence. Mr. Violin is still young and has opportunity for improvement. However, his tone is good, his technic well developed and his feeling is unmarred by any artificial effects. Other numbers were by Bach, Paganini, Ries, Rimsky-Wilhelmj, Rimsky-Korsakoff and Bazzini.

Mrs. H. H. A. Beach Plays Her Concerto Before Delighted Boston Audience

On March 2 and 3 Mrs. H. H. A. Beach played her piano concerto in C sharp minor, op. 45, with the Boston Symphony Orchestra in Boston. It was on April 7, 1900, that Mrs. Beach first played this concerto from manuscript with the orchestra, when Mr. Gericke was the conductor, and since had not performed it with that body, although she has played it in Chicago with the Chicago Symphony Orchestra, in St. Louis with the St. Louis Symphony Orchestra, as well as in various European cities—Leipzig, Hamburg, Berlin, etc. Her reception in Boston this month was a positive triumph for her. The following notice from the Boston Transcript testifies to that fact:

None of her music heard in Boston . . . in recent years has deserved so well both by intrinsic quality and the pleasure that it yields alike to lay and expert ears. Moreover, not within long recollection has the composer, who undertook the piano part, played here with such ready resource and ample range, felicity of touch, ardor of tone and freedom of rhythm and progression.

The concerto in itself deserved these praises no less than the felicity of touch, the ardor of tone, the recreating animation that, as already specified, Mrs. Beach gave lavishly and elastically to her own music. . . . Throughout, the music is expertly, sensitively and fancifully written for piano with orchestra, at the golden mean that treats a concerto neither as a virtuoso piece for the solo instrument with accompanying band or as a symphonic piece that happens to add a piano to the other instrumental voices. Much of the music, again, has clear romantic mood and imagination, but the voice of that temper and design, especially in the development of the long first movement, summons a purely musical and occasionally scholarly invention that such calculating contrapuntists as still survive might envy. Yet ever it is an intrinsically songful and transparent music.

Imagination again prompts, while skill fashions the technical feat of the unchanging piano part in the scherzo—the recent Si-belian repetitions as it were outdone. Perhaps the invention of the slow song is not so fresh and happy as the rest; yet it wows the ear and quickens lyric impulse, especially when it returns in the finale; while the rhythmic elan and the gleaming pianistic ornament of that last movement are of Mrs. Beach in the vein again. In fine, a concerto . . . that gives pleasure to ear, mind, fancy and feeling by the traits enumerated; that may excel all else that Mrs. Beach has written, and that deserves to be played by other pianists, even though she that wrote it still lives and plays it herself.

Rose Lutiger Gannon's South Bend Success

Rose Lutiger Gannon, the Chicago contralto, added another laurel to her already lengthy list, when she appeared at the first of a series of three artists' Lenten recitals at the Oliver Hotel, South Bend, Ind., last week. The newspaper articles appended tell their own story:

With exquisite charm and sympathetic interpretation, Rose Lutiger Gannon, contralto, of Chicago, appeared in recital Saturday morning in the rotary room of the Oliver Hotel. . . . Mrs. Gannon's voice is beautiful in tone and into each number was injected the spirit of its rhyme. The program consisted of a group of fourteen carefully executed selections of the highest quality. One of the most appreciated numbers was "Afton-stimmung," a Swedish ballad, described as "expressive and poetic." . . . Mrs. Gannon gave two spring songs, "Apple Blossoms" and "Spring Is Here," which seemed to take the hearers along into the garden where the buds of spring were blooming. "The Cradle Song" was sung with delicate finesse.—South Bend Star.

Rose Lutiger Gannon gave the first recital of the Lenten season at South Bend, Ind., Saturday morning last. From the very first to the last number on her program she deeply impressed her hearers with her gracious personality and charm of manner together with the most genuine conceptions of her art. Her seriousness of purpose was evidenced in her choice of first numbers, for in these she possessed to a very uncommon degree the ability to reveal the hidden beauties of the Brahms Lieder. She preceded the singing of the Swedish "Afton-Stimmung" in the original text by a few fitting and poetic words of explanation. She chose to do the Verdi aria, "O, Fatal Dower," in English and this number, done in fine operatic style, served well to display not only a great volume of rich tone but, with light and shade in the voice, it became a thing of great beauty. To single out one selection and say "that was best" would be an injustice to the other numbers, since each art song might have been determined "the best" by the person who liked that particular style. She graciously responded to the warm applause by singing encores.—South Bend Daily News.

Dent Mowrey in the Northwest

Dent Mowrey, the young American pianist and composer, who had a studio in Paris previous to the war, is now settled in Seattle. Mr. Mowrey's time is thoroughly taken up between his composition and his professional work, both as soloist and teacher. He has a large private class in Seattle and is also head of the music department of the Cornish School of Portland, where he has another private class as well. The charming studio of Mr. and Mrs. Mowrey at Seattle has rapidly become one of the centers of musical life of the Northwest.

Marie Ruemmeli Gives Successful Recital

On Thursday evening, March 15, at the auditorium of the Society of Practical Christianity, St. Louis, Mo., Marie Ruemmeli, pianist, gave a most successful concert. The program consisted of works by Beethoven, Chopin, Massenet, R. Strauss, Czurlanis (manuscript), Philipp, and Liszt. Miss Ruemmeli's beautiful tone, masterly interpretation and wonderful technic won for her the hearty applause of a large audience, compelling her to add an encore.

Sorrentino a Scientist

In a new book called "Zone Therapy," by Doctors Fitzgerald and Bowers, a chapter is devoted to "Curing a Sick Voice," and the authors quote Umberto Sorrentino, the singer and scientist: The reference to him reads:

We all remember the gentleman in one of Moliere's plays who was astounded to learn that he had been talking prose all his life. This verdant reminiscence has an almost universal application.

For instance, Umberto Sorrentino, the gifted Italian tenor, has, for a number of years, relieved the "tight," inflexible throat, which is the bane of vocalists and speakers, by grasping his tongue firmly in a handkerchief, pulling it as hard as could be comfortably borne, and wriggling it slowly from side to side. This, he says, eases up throat tension, and frees the voice. It also has a tendency to abort a beginning cold.

He was led to adopt this practice from observing the beneficial effects of massage of the throat in stimulating and otherwise improving the circulation and releasing the muscles from the bound condition, which invariably (in his case) foreruns a cold. He reasoned that if external massage was beneficial, internal massage should be even more so; hence, the "wriggle."

Also, Mabel Garrison, one of the new lyric sopranos of the Metropolitan Opera House, has won the appreciation and gratitude of various members of the company, by curing stiff, inelastic sore throats through pressures made upon the vocalists' tongues.

There is a hint in these significant facts that no singer, lawyer, actor, clergyman, mother of a family, or business man can afford to ignore. For almost everyone suffers occasionally from defects somewhere in the delicate mechanism that shapes air currents into beautiful sounds, and molds breath into speech.

Although they probably are not aware of this, both Signor Sorrentino and Miss Garrison are employing zone therapy in relieving these vocal ills. For they are exerting pressures on the first and second zones, the region which governs the function of the vocal chords, the pharynx, larynx, and the respiratory passages.

And while their results have been very remarkable, and eminently satisfactory to themselves and their fellow artists, they would be even more striking were the pressures made more "direct." In other words, if, instead of squeezing and making strong traction on the tongue, or of using a depressor on this member, they were to do these things and, in addition, apply firm pressure on the floor of the mouth, beneath the tongue, with a cotton tipped metal probe, dipped in spirits of camphor or alcohol (to increase the "impulse"), their results would be far more certain and satisfactory.

In all cases of hoarseness, huskiness, or in loss of voice due to irritation or strain—as in clergyman's sore throat—these practices almost invariably give relief.

A picture of Umberto Sorrentino accompanies the foregoing excerpts in "Zone Therapy."

Louis Cornell's Work Praised

Louis Cornell, pianist, who appeared in recital at Aeolian Hall, New York, Wednesday afternoon, February 14, received the following favorable comments from the local press:

At Aeolian Hall, Louis Cornell, pianist, played yesterday afternoon for the second time this season, displaying considerable skill in the rendering of a program of Beethoven, Schumann, Debussy and Liszt.—New York Morning Telegraph, February 15, 1917.

The pianist, Louis Cornell, renewed his former successes yesterday afternoon in Aeolian Hall. He was heartily applauded.—New Yorker Staats-Zeitung, February 15, 1917.

In Aeolian Hall yesterday afternoon Louis Cornell gave another piano recital. His neat and musical playing has already won recognition.—New York Globe, February 15, 1917.

Louis Cornell, an American pianist, gave a recital at Aeolian Hall yesterday afternoon to the satisfaction of a large audience.—New York Evening World, February 15, 1917.

Louis Cornell played with excellent taste and technic.—Brooklyn Eagle, February 15, 1917.

Louis Cornell gave another recital in Aeolian Hall yesterday afternoon and strengthened the good impression made at his previous appearances. His readings were intelligent. He fulfilled the technical requirements with satisfaction. His phrasing and modeling were clean cut and crisp.—New York American, February 15, 1917.

Louis Cornell, the young American pianist, gave a successful concert in Aeolian Hall. He strengthened the good impression formerly made.—New Yorker Herold (Morgenblatt), February 15, 1917.

Samoiloff Pupils Success

Mention of Mr. Samoiloff's recent concert would be incomplete without noting the success of Miss Cahill, whose youthful lyric soprano voice, of exceptional beauty and light color, gave pleasure. A duet from "Cavalleria Rusticana" was well sung by Eleanor Jacobs and Arthur Gervais; these duets were vociferously applauded by the large Aeolian Hall audience, New York. Two duets from Tchaikowsky's "Pique Dame" (sung for the first time in America, so Mr. Samoiloff states) were well liked, sung by Anita Cahill and Adelaide de Loca; the voices blended finely, and the songs were sung with musical taste and temperament.

Some Recent Middleton Triumphs

Herewith are appended some recent press tributes which have been accorded Arthur Middleton of the Metropolitan Opera Company in various New York and Ohio cities:

Arthur Middleton added much to the beauty of the concert. His splendid bass voice gave the part of Elijah with dramatic and wonderful musical effects. . . . Its voice richness, breadth and depth were fully displayed in his solo numbers and the audience applauded him to the echo.—Utica (N. Y.) Daily Press.

Mr. Middleton has a really remarkable voice. It drops from baritone to bass, and glides easily, surely and swiftly to tenor as the song lures. The tone is rich, vibrant; the enunciation very clear, and there is a wealth of expression. In short, Mr. Middleton is an artist of the highest degree. And to these riches of mind and heart, vocally speaking, there is rare interpretative power marked by most intelligent reading and understanding of the theme.—The Troy (N. Y.) Record.

He showed to excellent advantage in the various solo numbers he selected and his two groups of songs showed wide taste and excellent diction, as well as interpretative ability. The sonority of his voice was made to express the sentiments of his selections.—Cincinnati Enquirer.

The soloist, Arthur Middleton, bass baritone of the Metropolitan Opera Company, was one of the greatest treats among the many treats which the Orpheus Club has provided its hearers. His magnificently fine voice and his artistic delivery in both lyric and dramatic variations greatly impressed and immensely pleased.—Cincinnati Commercial Tribune.

Anna Case, Mistress of Lyric Song

Some of Anna Case's recent engagements took her first south to Augusta, Ga., and then north as far as Jamestown, N. Y., and Toronto, Can., where the Toronto World said of her: "Miss Case had her audience, so to speak, in the hollow of her hand," while the Toronto Mail and Empire, went on to say, "Her personal beauty won the house the moment she came upon the platform, and it was soon evident that the Woman's Musical Club had secured the services of a lyric soprano with a more than usually lovely voice. Miss Case has a voice which possesses the range of a coloratura soprano, but she has made herself a mistress of lyric song. She sings with a beautiful smoothness and

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evenness of tone, and there is not the suggestion of roughness or a flaw in the entire register."

In Augusta, Miss Case met with an even greater triumph and the Chronicle, in its appreciation of her art, said: "Perhaps it is greater to be the songster and experience that perfect delight of giving to others the soul of your song. But, would it were possible—Anna Case—that just for one moment you could have been 'One in the audience,' feeling the joy of listening to your voice; a voice that carries one straight through the gates of hope and memory. So alluring in tone-color; so pure in that rare combination of power and profound sweetness, pervading the heart with its haunting loveliness. A listener heard, and shall never forget!"

Athené Club Hears Morrill Pupil

Another artist-pupil of Laura E. Morrill who is achieving marked success with the musical public is Russell Bliss. His is a baritone voice, of excellent quality and splendid training, which he uses with intelligence and a gift of interpretation. On March 1 he sang at the luncheon given by the Athené Club at the Waldorf-Astoria, New York, with genuine success. His songs included the "Pilgrim's Song," by Tchaikowsky; "I Arise from Dreams of Thee" (Huhn), and the "Banjo Song," by Homer. His work was received with enthusiasm which was justly merited.

Haywood Pupil on Tour With Sarah Bernhardt

Rome Fenton, tenor, was engaged to sing with the Sarah Bernhardt Company now on tour. In Boston and the other important New England cities he has been enthusiastically received. Mr. Fenton possesses a robust tenor voice of unusual beauty and power.

About Arthur Shattuck's Eastern Recitals

Arthur Shattuck's successes in the East are chronicled in part in the following references to appearances in Buffalo, Philadelphia and Brooklyn:

Arthur Shattuck appeared in this city for the first time and must be added to the list of notable piano artists who have played here. . . . He showed himself to be a virtuoso and a sane, polished, intellectual musician. His tone is big and he obtained almost orchestral effects from the instrument, yet always without the slightest forcing or harshness of tone. Moreover, his interpretation was full of warmth, beauty, color and sincerity. . . . He played with the utmost grace and charm, the melodic line being always cleverly outlined in the arabesques woven around it against the background of strangely shifting harmonies. Brilliance and crispness marked the scherzo. . . . even then the audience was reluctant to let him depart.—The Buffalo Express, January 31, 1917.

Mr. Shattuck is one of the younger school of pianists who has attracted considerable attention in the musical world. He has a tremendous technique, and the poetic fancy to redeem his work from monotony, and all his interpretations have a marked individuality that proclaims the sincere and painstaking musician.—Buffalo Evening News, January 31, 1917.

Four compositions by Bach at the start of a piano recital is rather more than is offered in the conventional program. But played as they were by the artist yesterday, one might almost have wished for an additional group of the great harmonist's creations. It is not too much to say that there have been few recitals in this city where Bach has received a better interpretation. . . . Mr. Shattuck has marked individuality in his playing. . . . The toccata, arranged by D'Albert, was undeniably the artistic triumph of the afternoon.—The Philadelphia Press, January 24, 1917.

Shattuck presented some impressive Bach, a fascinatingly masculine and thoroughly musical Chopin and a brilliant poetic Liszt. He fascinated his audience.—The Philadelphia Record.

His rendering of the varied and interesting program which he presented showed Mr. Shattuck to be a pianist of more than ordinary distinction and ability. He has the well developed technic which is to be taken for granted in any concert room player and he has more than that: he has intelligence and good taste and a just sense of musical values.—The Philadelphia Inquirer.

Mr. Shattuck is an artist of great intelligence and refinement, with excellent technical equipment and he will be well worth hearing again. It was in his playing of the modern school of music writing that he excelled.—The Brooklyn Daily Eagle.

An Echo of Mary Jordan's New York Recital

Mary Jordan, the contralto of whom the New York Tribune said, "Her voice is excellent, rich of timbre and of goodly range," made a most favorable and lasting impression upon a large and enthusiastic audience at her New York recital in Aeolian Hall. In the opinion of the Evening Mail, "Miss Jordan unquestionably has a beautiful contralto voice," and the Globe is likewise delighted with the beauty of her voice. The New Yorker Staats-Zeitung characterizes her as "a sincere artist" and speaks of the entire concert as being "beyond expectations and highly appreciated by everybody," continuing, "With her superb tone she proved what can be accomplished in the art of singing. Her art is exquisite." The Evening World remarked the gracious quality of her voice, and the Herald declared her to have "one of the finest contralto voices on the concert stage." Nor was New York alone in its praise, for the Brooklyn Eagle had much to say regarding her "finished style" and the consummate mastery in her delivery and the altogether adequate interpretations which she gave.

Among the other recent engagements for this splendid artist were appearances in Scranton, Pa., with the Scranton Ladies' Musical Club; in Bridgeport, Conn., with the Bridgeport Oratorio Society, Dr. Arthur Mees, conductor, in the performance of "The Dream of Gerontius"; and in Montclair, N. J., with the Montclair Glee Club, Mark Andrews, conductor. Each of these appearances was marked as an unqualified success for Miss Jordan.

"A Voice That Knows no Limitations"

New York is not alone in claiming Margarete Matzenauer's voice to be of the kind that happens "once in a generation." For proof, here are the words of the Cleveland Leader, written upon that artist's first appearance in the Ohio city: "That wonderful Matzenauer of the Metropolitan Opera in New York has one of those voices of gorgeous tones that remain in memory. It seems to be a voice that knows no limitations, being neither contralto nor soprano, but a liquid combination of the two, like a rich organ in the lower register and as brilliant as flaming yellow in the upper tones."

May Marshall Cobb in Demand

May Marshall Cobb, one of the foremost oratorio sopranos in the metropolis, again was soloist at the Collegiate Church, New York, on Sunday afternoon, March 11, singing Mendelssohn's "Hymn of Praise." The requests for Miss Cobb show the rapidity with which this young soprano is advancing. Other important engagements for this artist include recitals in Pennsylvania and Massachusetts.

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Will you kindly give me any information which you may possess in regard to the securing of a libretto to be used in the Hinshaw opera contest? I understand that the MUSICAL COURIER will assist the writers of librettos and conductors to get into communication with each other, and I will appreciate definite information.

Yours most truly,
(Signed) GEORGE FOLSOM GRANBERRY,

Director, the Granberry Piano School.
Carnegie Hall, New York.

Haensel and Jones Artists

Claudia Muzio has been engaged by Walter Damrosch for two concerts with the New York Symphony Orchestra next season, November 10 and 11.

Leginiska has been re-engaged for a pair of concerts with the New York Symphony Orchestra, January 26 and 27, in Brooklyn and New York City respectively. This remarkable little pianist has at least ten appearances with this orchestra to her credit within three consecutive seasons.

The Apollo Club of Pittsburgh, Pa., has engaged Grace Kerns, soprano, for a concert on April 27. Miss Kerns will also appear with the Lansing (Mich.) Choral Society in a performance of "The Creation" on May 25, and at a Children's Concert under the same auspices on May 24.

Other Haensel and Jones artists booked for "The Creation" at Lansing, Mich., on May 25 are John Campbell, tenor, and Arthur Middleton, baritone. Mr. Middleton also has been engaged for a concert in Athol, Mass., on May 18. His program there will consist of the "Death of Minnehaha" and a group of songs.

Mme. Barrientos Likes Bridge

One prima donna, at least, has solved the problem of how to make the weekly trips of the opera company to Philadelphia less tedious than they have been heretofore.

Many ways and means have been tried out by the singers who make the weekly tour, from eating a box luncheon made up by a doting singer's mother to reading the illuminous press comments of the singer's performance.

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of the night before which usually elicited a half hour's sleep before the train arrived in Philadelphia.

Mme. Barrientos solved the riddle by playing bridge, and for this purpose two of her friends accompany her to Philadelphia. Mme. Barrientos is a great devotee of the game and when asked why she played it, responded, in her characteristically humorous way, with a smile, that Napoleon played chess off the battlefield.

Canadian Praise for Molly Byerly Wilson

Excerpts from the Canadian press on the recent concert appearances of Molly Byerly Wilson, contralto, indicate a singer of more than ordinary equipment. A few follow:

Beautiful, rich contralto voice. . . . Singing most artistic.
—Swift Current (Canada) Sun.

Round, full tone of very dramatic quality . . . tone production perfect . . . splendid stage appearance.—Swift Current (Canada) Herald.

Took the audience by storm . . . voice supremely dramatic.—Rossland (Canada) Daily Miner.

An artist of merit.—Vancouver (Canada) Sun.

A rich contralto . . . sang most beautifully . . . responded to a double encore.—Edmonton (Canada) Journal.

Voice of extraordinary quality.—Red Deer (Canada) Advocate.

Sang most artistically.—Trail (Canada) News.

Voice of rich, velvety quality . . . beautiful vibrant tones vividness and warmth of interpretation.—Nelson (Canada) News.

Tumultuously encored . . . recalled several times.—Camrose (Canada) Canadian.

Deep and melodious contralto voice.—Revelstoke (Canada) Mail-Herald.

Remarkably fine contralto, . . . delightful naturalness of manner . . . ease of expression . . . clear, bell-like notes.
—Saskatoon (Canada) Star.

Rosita Renard's Recital

Rosita Renard, a young Chilean pianist, gave her first New York recital at Aeolian Hall, on Monday afternoon, March 12. Opening with the Bach-Busoni prelude and fugue in D major, which was followed by the Brahms sonata, op. 5, in F minor, Miss Renard displayed qualities which make her one of the most talented, of the numerous pianists, who have appeared in recital during the current season. Her technique is splendid, her phrasing and style good, and her interpretations are characterized by a true musicianly feeling. She succeeded in holding the attention of her hearers during the entire program, which included other numbers by Mendelssohn, Chopin, Albeniz and three Liszt numbers.

Buzzi-Peccia Composition Wins

Instantaneous Success

At the great Italian benefit concert at the Metropolitan Opera House, Sunday evening, March 18, Giuseppe de Luca, after singing the aria from "The Barber of Seville," came out in response to a thunder of applause and sang for the first time in public a composition by Buzzi-Peccia, entitled "Serenata Gelata." It is a delightful little work, the humor of the music rivaling that of the quaint poem. Mr. de Luca sang it with unsurpassable art and was rewarded by a salvo of applause at the end.

Gilbert's Big Tour

Hallett Gilbert, the composer is appearing on a Western circuit as pianist and accompanist for his own songs, and is winning widespread favor in the double capacity. He writes that big, appreciative audiences applaud his songs, especially "Ah Love But a Day," "A Valentine," "Spring Serenade" and "Dusky Lullaby." A few press notices follow:

Hallett Gilbert, who is counted as one of America's foremost song composers, has gained this recognition through the particular types of songs which he has created. His ideals are not based on the hope of a cheap, momentary success, but upon the conviction that a song to live and be a success, must be a perfect union of words and music. . . . He is now before the public to prove that a good song, well sung, really has a place in the lives of people and has a right to live, despite the indifference of critics to the value of American songs as art works.—Dallas (Tex.) Morning News.

Mr. Gilbert is a pupil of the late Ethelbert Nevin, whose "Rosary" has carried his name all over the world. He admits a strong Nevin influence, and declares that his ambition is some day to create a song that will strike the popular note and live as did the "Rosary." A number of his songs, "Two Roses," "Dusky Lullaby," "There, Little Girl, Don't Cry" and "A Mother's Cradle Song"—are widely familiar through the country. Mr. Gilbert calls himself a Franco-Irish-Maniac; the reason being that his mother was Irish, his father French, and he himself was born in the State of Maine.—The Houston (Tex.) Chronicle.

She was singing something that was made for her voice, compositions from the pen of her favorite American song writer, Hallett Gilbert. Better still, the man who knew the technique, the touch, in fact all there was to be known about his own music presided at the piano and made the concert grand resound perfectly. . . .—Duluth (Minn.) Tribune.

The songs, "Ah, Love but a Day," "A Valentine," "Spring Serenade," "Dusky Lullaby," were exquisitely sung, and they were delightful in themselves.—Madison (Wis.) Gazette.

Florence Otis for D. A. R. Program, April 16

Florence Otis sang Hallett Gilbert's brilliant waltz-song, "Moonlight, Starlight," at the Biennial Federation of Women's Clubs, Seventh Regiment Armory, New York, last May, with immense success. Thereupon the president general of the Daughters of the American Revolution, Mrs. William Cummings Story, who witnessed her success at the armory, engaged her to sing the same song at the National Congress in Washington, D. C., April 16. She will be accompanied by Claude Warford at the piano. Miss Otis is a member of the Manhattan Chapter, D. A. R. President Wilson will address the congress on the same program.

Meta Reddish Liked With

Silingardi Grand Opera Company

Reports from the Silingardi Grand Opera Company in San Domingo continue enthusiastic. The engagement of two weeks was extended to three. On the evening of March 8, Meta Reddish was heard in the title role of "Lucia," a repetition by general request. The engagement closed on March 11, with "Sonnambula."

Ralph Cox's Songs Win Favor

A number of songs from the pen of Ralph Cox were presented at the MacDowell Club, New York, by Edward J. Boyle, tenor, on Sunday afternoon, March 18, and warmly received by the large gathering present.

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Sue Harvard for Important New York Position

Another triumph has been added to the already long list which belongs to Sue Harvard, soprano, of Pittsburgh. She has chosen from among sixty-five applicants for the position of soprano soloist at the First Church of Christ Scientist, New York, one of the highest paid and most sought after positions in the metropolis. Among her competitors for this position were some of the best known singers in New York, and that Miss Harvard was chosen speaks much for the excellence of her work. Pittsburgh will be sorry to lose her, but what is one's loss is another's gain and New York is the richer by her addition to its musical circles.

Nor are these the only cities which appreciate her worth, for Miss Harvard enjoys an ever increasing reputation as a concert artist. "Miss Harvard is not a dramatic soprano but possesses rather a voice of round and well developed lyric quality. It was not her first appearance before a Washington audience, but by far her best," stated the Washington (Pa.) News recently. "She was at her best in her English songs, singing the Handel 'Come Beloved' with great breadth of tone and in brilliant contrast, the 'Down in the Forest' by Ronald. Miss Harvard's perfect technic as well as the remarkable richness of her voice in every note of a wide range were evidenced in her singing of the Mozart 'Alleluja' and Dvorak's 'Songs My Mother Taught Me.' . . . The most captivating number of the whole program was Miss Harvard's rendition of Leroux's 'Le Nil.'" The Washington Observer declared that "The pleasure of Washington audiences is increased with each succeeding visit of Miss Harvard. . . . A rich tone and flawless production distinguished every number."

EDDY BROWN IN WASHINGTON

His Distinguished Audience Includes President Wilson

"With the President and Mrs. Wilson among his hearers, the young American violinist, Eddy Brown, met with instant favor at his first appearance in Washington," comments the Times of that city. "The opening number, the Mendelssohn E minor concerto for violin, brought Mr. Brown a decided ovation. A complete mastery of technic, true virtuosity, grace and beauty of phrasing and a musical appeal were all evidenced." Mr. Brown's distinguished audience was enthusiastic in his praise, which is not surprising, for, as the Times correctly states, "Eddy Brown draws a very free bow, while accuracy, pure intonation and facile execution are all ornaments to an un-

usual gift of this young artist." And this opinion is also held by the Washington Herald, as witness, "Mr. Brown is an artist. His faultless technic, exquisite tone and matchless touch were enthusiastically recognized. Mr. Brown plays with a great deal of self assurance and has a most vigorous personality."

Some Advantages at Ogunquit Summer School

Summer will soon be here again, and those who last year gained much both in physical welfare and musical knowledge at the Ogunquit Summer School of Music will be

interested to know that the session this year will begin June 30 and continue until August 11. The piano department will be in charge of Florence Leonard and Louisa Hopkins, authorized exponents of the Breithaupt Technic, and Frederick W. Wodell, of Boston, will head the vocal department, his method being that of Lamperti and Sembrich. Mr. Wodell will also devote considerable time to the training of a chorus. Among the many advantages there will be a full course of lectures and lessons, with the use of pianos. Students may board at the school cottage and camps. In addition this school, situated on the picturesque Maine coast, but three hours from Boston, offers varied natural attractions for the summer visitor as well as the pupil.

BUSY RICHARD HAGEMAN

His Activities as Conductor, Coach, Composer and Accompanist—He Will Have a Large Summer Class at Highland Park, Ill.

The management of the summer operatic season, which is a regular feature of the season at Ravinia Park, near Chicago, has showed its thorough and proper appreciation of the value of the work done last season by Richard Hageman by selecting him again this year as musical director both for the opera and concert.

The illustrations show Mr. Hageman in his pleasant New York studio at the Royalton, 44 West Forty-fourth street. The demand on his time for private instruction was so extensive, that at the beginning of the season 1916-1917 he gave up all his work at the Metropolitan Opera House, except the leadership of the Sunday evening concerts, in order to be able to devote himself to his coaching. Besides a large number of artists from the concert field, who worked regularly with him, there are always several artists of the Metropolitan Opera working with him. Among those who have prepared roles with him this winter are Luca Botta, Anna Case, who studied with Mr. Hageman the Micaela in "Carmen," which brought her so

much success and so many good notices, and Sophie Braslau.

Mr. Hageman is active in still another field, that of

accompanying. He stands in the very forefront of American accompanists and his services are enlisted by the greatest artists. As a composer, too, he has been busy this season and several of his songs have been used with gratifying success by leading soloists.

The coming summer, Mr. Hageman, in addition to his duties as conductor at Ravinia Park, will continue his coaching. He will during the summer have a house with a large studio at Highland Park and has already had many inquiries from prospective pupils. Highland Park, situated on the shores of Lake Michigan, contiguous to Ravinia Park, near Chicago, is an ideal place to spend the summer amid such surroundings and under such capable direction as Mr. Hageman's summer study becomes a real pleasure. Mr. Hageman is a man of tremendous energy, otherwise it would be impossible for him to accomplish what he does in the summer season. Performances at Ravinia Park are kept up to a very high standard, and in addition to having the direction of all of the operas during the season of eleven weeks—conducting most of the performances personally—Mr. Hageman directs each week five symphony concerts. The orchestra at Ravinia Park both for the operatic performances and concert is made up of sixty members of the Chicago Symphony Orchestra. Notwithstanding these multifarious duties, he still finds time each day to do splendid work with the numerous pupils who invariably come to him each summer.



VICTORIA BOSHKO, PIANIST, AND NATHALIE BOSHKO, VIOLINIST, FROM SKETCHES BY VICTORIA BOSHKO.

The Boshko sisters will appear in a concert at Carnegie Hall on March 31 with the assistance of a symphony orchestra. Their program will include Bruch's G minor concerto (Nathalie Boshko); "Wanderer Fantasia," Schubert-Liszt (Victoria Boshko); "Serenade Melancholique," Tchaikowsky (Nathalie Boshko); and Liszt's E flat concerto (Victoria Boshko).



RICHARD HAGEMAN IN HIS NEW YORK STUDIO.

TENTH ANNUAL MEETING OF THE MUSIC SUPERVISORS' NATIONAL CONFERENCE

Grand Rapids Does Itself Proud—Charles H. Miller, Lincoln, Nebraska, the New President

Grand Rapids, Mich.
The National Conference of Music Supervisors opened auspiciously, Monday, March 19, with headquarters at the Pantlind Hotel. It is to be regretted that some members failed to come, owing to fears of a railroad strike, but music supervisors from all over the country are registered and have more than reached the 500 mark.

Monday, March 19

Monday was spent in visiting schools and observing the work done in the grades. The ease and confidence of manner made it seem impossible that the children were doing any extra work "because of company."

Monday evening occurred the local concert in the armory before a capacity house and the program was enthusiastically received. The combined orchestra under the direction of John W. Beattie, Grand Rapids supervisor, played with fine freedom of expression and rhythm, and to each of the assistant directors much commendation is due. The pupils also deserve great credit for the very studious work which alone could bring such good results. The orchestra was heard in numbers from Verdi, Eaton

the art of music; they must be the interpreters of it; they must give it morality.

POINTS OUT DUTY TO SUPERVISORS.

The great duty confronting the music supervisors all over this country is to dignify music, and to get away from the curse of commercialism which has fastened its greedy hand upon it.

Music has no vocabulary to speak to the intellect. Music makes its appeal through the emotions. The feeling of intense and sometimes hysterical patriotism which is experienced when listening to a brass band, surrounded by waving flags, playing the national anthem comes as the direct result of the association of former emotions of a similar nature under a like condition.

The banquet at the Pantlind Wednesday evening was a very brilliant affair and the visiting delegates were given opportunity to know each other. A booklet of community songs was handed each guest and different visiting supervisors conducted "a sing." Will Earhart, Mrs. Francis Clarke, Mr. Meissner, Henrietta Baker Low, each received equal share of glory. Percival Chubb and Father Finn gave brief talks on "Music."

The various states and cities each put in their "bid" for the next convention, Boston being in the lead. The West made a strong plea by the aid of most beautiful pictures of the Western scenery. The president, Peter Dykema,



LEO E. RUCKLE,
Director of bands and orchestras,
Grand Rapids.

Fanning, Gounod, Gade, Patterson, Morley, Dr. Arne, Mendelssohn, Czubulka and Fletcher.

Tuesday, March 20

Tuesday morning began the convention proper. In the afternoon there were addresses by W. S. Greeson, superintendent of Grand Rapids schools, who gave a sincere and cordial address of welcome, followed by an inspiring response by the president of the conference, Peter Dykema.

"Music as a Folk Art," proved to be one of the most interesting events of the convention. It was presented by the Fuller sisters, Dorothy, Rosalind and Cynthia, dressed in the costumes of the early Victorian period, in the high school auditorium Tuesday evening. This was followed by an informal reception. Cynthia played the accompaniments on the Irish harp. The touch of dramatic art to the authentic action made a beautiful picture.

Some of the songs were collected by Cecil Sharpe and others through original research.

Wednesday, March 21

Wednesday morning at the Central High School a comprehensive program of material illustration of Grand Rapids work in instrumental music was given. This program especially illustrated the method of extra lessons, given by special teachers after school hours in the various school buildings. Over fifty fifth grade children played several selections. None of them had ever taken private lessons, nor studied longer than from October, 1916. It was a beautiful sight to see and hear those little tots leading the audience in the singing of "America." No school board ever spent money any better than when it granted Mr. Beattie's request for the special teachers for the special class work.

The following is from the Grand Rapids Herald of March 22, relative to the talk of Father W. J. Finn, of Chicago, on "Music and Morality" (a psychological phase), on Wednesday afternoon:

The supervisors of music of this country are the custodians of



FLORENCE E. ALLEN,
Assistant supervisor of music,
Grand Rapids.

by the supervisors, the Paulist Choir.

formerly of Grand Rapids, had many words of "wit and worth" to say to the supervisors during the evening.

John W. Beattie expressed the good feeling of Grand Rapids for its guests.

Thursday, March 22

Thursday brought forward discussions enough to satisfy the mental hunger of the most demanding music pedagogue. Aside from the various addresses there were twelve Round Table discussions.

In the evening at the armory occurred a supervisors concert of two parts: Community singing by supervisors and audience, led by Harry H. Barnhart, of New York, and a program led by Father W. J. Finn, director of

Friday, March 23

Friday was devoted to business and, from 9 a. m. to 1.30 p. m., to discussions.

The following were elected officers for the ensuing year: Charles H. Miller, of Lincoln, Neb., president; Osbourne McConathy, Evanston, vice-president; P. W. Dykema, Madison, second vice-president; Ella M. Brownell, St. Johnsbury, Vt., secretary; J. E. McIlroy, of McKeesport, treasurer, and T. P. Giddings, sergeant-at-arms; John W. Beattie, supervisor of music in the Grand Rapids public schools, a member of the board of directors.

The place for the next meeting is to be decided later, Boston, Evansville and Oakland being equally solicitous.

It was to be regretted that no time was allowed for visiting the things of interest about the city. The visiting supervisors feel that the convention was one of the best.

Notes

Perhaps the speakers making the strongest and most lasting impression were:

John W. Beattie, on work in the public schools. His plan by which the playing of orchestral instruments is taught to the children of the grades was demonstrated through excellent work by various groups of children, in

band orchestras, string quartet, woodwind quintet and some brass combinations. He has accomplished excellent results in a very short time.

Father Finn, in his talk and work with the supervisors, showed himself the possessor of all the attributes of a most capable director.

Percival Chubb's address furnished substance for much future thought.

Prof. Dayton C. Miller, Cleveland, Ohio, in his address with stereopticon screen illustration, was given too short a time to even touch upon the subject of which he is such a master, "The Photography of Sound Waves."

Superintendent John H. Francis, Columbus, Ohio, spoke on "The Education of the Supervisor." Superintendent Francis said that for years the supervisor had been trying to educate the superintendents so he hesitated to talk to them. He showed the great importance of appreciating the purpose of the work. He demanded "What is education and who are educated?" then asking the same question regarding music.

The Round Table discussions were full of interest and much of the work will be published in the association reports.

As the MUSICAL COURIER representative presented her card for admission, the doorkeeper with respect, but doubt, eyed the pasteboard, then with courteous dignity took it and said: "This is probably all right, but this is a new one on me. I never heard of the MUSICAL COURIER." At once several supervisors came to my rescue and informed the doorkeeper that the MUSICAL COURIER was the best known musical authority in the world. A. C. T.

CINCINNATI COLLEGE OF MUSIC GIVES BRILLIANT OPERA

Cincinnati, Ohio, March 24, 1917.

An operatic performance on a scale never before attempted by a local student body was that given at Emery Auditorium Wednesday evening, when members of the department of opera of the Cincinnati Conservatory of Music presented Offenbach's "The Tales of Hoffmann." Costumes, scenery, properties, lighting, as also the stage carpenter, had been secured from the Chicago Grand Opera Company, and the orchestra for the occasion consisted of fifty local symphony men. Ralph Lyford, instructor of opera and of theory and composition at the Cincinnati Conservatory, who had coached the singers and staged the opera, also conducted it. Owing to his careful training and inspiring instruction the participants in the performance went through it with a confidence and surety rarely witnessed in amateurs, and which made the whole presentation assume quite a professional character.

Among the singers was some fine voice material and dramatic ability. Manuel Valles, a Spanish tenor, who sang the title role, has a beautiful, pliant voice, an easy graceful stage presence, and decided histrionic ability. Carl Schifeler, who played the parts of Dr. Miracle and of Dapertout possesses a bass voice of splendid quality and a dramatic talent of a high order. Irving Miller, in the parts of Coppelius and Crespel, displayed a good baritone voice and did good acting. Edward Schmidt, the buffo tenor, sang and played the part of Franz particularly well. He was also Cochenille, attendant to the doll. As Spalanzani, doll maker, Robert Edgar Veith appeared to good advantage and Marcus Benham, Richard Pavey and Wood Keen were very satisfactory in the smaller roles.

Marie Hughes, as the Doll, was both vocally and dramatically fine. In fact, in the matter of appearing and acting the character of her difficult role, she was one of the best in the whole cast. Lucile Roberts made a very acceptable Julietta and Flora Mischler a graceful Antonio, singing the part with a sweet, appealing voice. The rather ungrateful role of Nicklausse was well done by Mrs. William A. Evans.

A large chorus and a ballet assisted in making the entertainment the great success it was.

An audience filling every seat in Emery Auditorium was very lavish in acclaiming its appreciation of the performance.

By the way, in announcing the artists of the Chicago Grand Opera Company for next season, director Cleofonte Campanini presents among them the name of Cyrena Van Gordon, a product of the Cincinnati College of Music, where she was developed and coached under Louise Dotti.

Hinkle-Van Vliet Recital

The Matinee Musical closed a successful season at the Hotel Gibson Tuesday morning with a joint recital by Florence Hinkle and Cornelius van Vliet.

Musin Pupil to Give Recital

Anna Bowers, soprano, who has received her entire vocal training from Ovide Musin, will give a song recital at the Musin Studios, 51 West Seventy-sixth street, New York, on Thursday evening, April 5, assisted by Eva Gutman, violinist pupil of Ovide Musin. Her program numbers will include an aria from Haydn's "Creation," the familiar "Queen of the Night" aria from Mozart's "Magic Flute," the waltz song of Ardit, "Maid of Cadiz" (Delibes) and an aria from Chopin's "Louise." Mme. Musin possesses the gift of imparting to her pupils in a clear and condensed form her own personal experience as a singer during many years of concert work in all parts of the world where her wonderful voice and coloratura singing created a veritable sensation. Miss Bowers is an able exponent of Mr. Musin's pedagogy, a fact which will be demonstrated fully at her recital. Nor are Miss Bowers' talents limited to vocal music, for she plays the violin exceptionally well, having studied for three years with Ovide Musin. She is also clever with the pencil, and her cartoons have aroused much amusement. Some of them, depicting Mme. Musin's methods, appearing in the MUSICAL COURIER two or three years ago, causing much comment by reason of their originality and excellence.

ARTHUR HARTMANN'S THREE ROLES

A rough, unfinished manuscript lying on Arthur Hartmann's desk immediately suggested a topic for conversation.

"You are working on a new composition?"

Mr. Hartmann smilingly replied: "Yes, composing is one of the three branches of my art, the other two being fiddling and teaching. Between times I like best to let my thoughts wander—to dream!"

"Coming back again to composing, for dreaming results, of course, in finding new themes for compositions?"

Composing Takes Considerable Time

"Exactly. I always carry a note book with me; whether walking down the avenue or being whizzed away somewhere on a train, makes little difference to me, for when I get an inspiration down it goes in my little book."

A trusty note book was produced, the pages of which were covered with hieroglyphics that resembled not at all musical notation. "You'd never be able to read these," he continued, turning a page, "nor those. In fact, no one could solve my notation because I have developed a system of shorthand in music which works out capitally. Instead of bothering with staves and bars, I make signs for them. Perhaps as late as three months after I set about transcribing them. My stringed quartet number was written on a train, and one of my most popular songs occurred to me while dining in Keen's chop house. I have made a number of transcriptions for the violin, my critical analysis of Bach's 'Ciaccona' having been translated into fourteen different languages."

"Haven't your songs met with remarkable favor?"

"Favor? They have been used by a number of well known singers, among whom are Mme. Schumann-Heink and Charles W. Clark, the well known baritone. In London, at a recital given there by Mr. Clark, the press favorably commented upon two of my songs out of the entire number of twenty by various composers, kindly referring to them as 'the most important songs since Hugo Wolf.'"

Lover of Literature

Mr. Hartmann is a great lover of the classics, much of his time being spent in reading general literature. He has made any number of translations of delightfully obscure works. Finding the Persian and Egyptian literature unusually fascinating, he successfully set a number of the shorter poems written by well known poets to music. In fact, his great hobby, as he expresses it himself, is to "dive into music ornamentation." The late Carmen Sylva, of Roumania, whom Mr. Hartmann counted among his best friends, and who was known the world over for her beautiful character, which was made visible in her writings, had a number of her poems arranged to music by Mr. Hartmann. Breitkopf & Härtel recently published twenty transcriptions for the violin, which are said to be unusually meritorious. Mr. Hartmann's explanation of a transcription is an excellent one—one worthy of reflection. "Transcription is the blending and fusion of two personalities in the achievement of an art-ideal, that is the result of a

true adaptation." At present his efforts are being concentrated upon six sonatas by Di Giardini (1716). Asked where he had collected the rare manuscripts, he humorously replied, "On the skull of a monk in Notre Dame." Then, more seriously: "Their discovery I must keep a secret for a while yet. What I am trying to do is to sup-



ARTHUR HARTMANN

ply the accompaniment, which is strangely lacking in all of them."

Saenger's Tribute to Hartmann

That Mr. Hartmann's talent does not confine itself in a meager way to his composing is verified by the statement made by Gustav Saenger in "Modern Violin Culture." Mr. Saenger says: "The traits and personal character of this artist, his impetuosity and enthusiasm are all reflected in his music, which, without exception, is of greatest merit and entirely in keeping with the highest standards of recent violin writing." His arrangement for chorus of mixed

voices and orchestra, "Oh! Weep for Those That Wept by Babel's Stream!" has been given by innumerable choral societies. It was sung with not a little success by the Philharmonic Society in conjunction with the Theodore Thomas Orchestra at one of the May festivals in Buffalo.

Principles in Teaching

As a teacher Arthur Hartmann's qualities are such as to imbue his pupils with a constant desire to follow in their master's footsteps. Honesty is his motto—honesty to the youths who put themselves into his care!

"I cannot have my days crowded with one lesson after the other. I prefer to give a limited number of these each a day. A limited number because with each I make it a point to give my entire value to the pupil. After a teacher has been drilling for six or seven hours his energy and enthusiasm naturally become less and less, and as a result the unfortunate boy or girl who comes nearer the end of the day gets an unsatisfactory lesson. Most certainly by that time the instructor's heart is not entirely in his work. Either my pupil gets all or none at all."

Having such a pedagogy (as it might be called), shows material results in the pupil's work. The father of one boy, recently returned home, wrote as follows to Mr. Hartmann: "Our boy Tom reached home on Monday. That he has profited greatly from your valuable instruction is already proved, for I accidentally overheard him instructing his old tutor. But what impels me to write this note is a desire to thank you for impressions aside from musical instruction. Tom's admiration for Mr. Hartmann as a man is immense, and that the influence received from association with you will be of great value in forming his character I feel sure."

"There are good and bad systems of teaching," continued Mr. Hartmann, "but I have developed one that not only gives a man technic but ear training at the same time. Few people have good ear training! I develop my pupils so that they hear a note and then know it when they see it. I never make a statement unless I can back it up. If a pupil goes through the period of grinding successfully and then follows my advice religiously, I will guarantee that he will become a violinist. I do not, on the other hand, promise to make every one an artist. To become an artist one must have a great mind, unusual physical strength and a good nervous system."

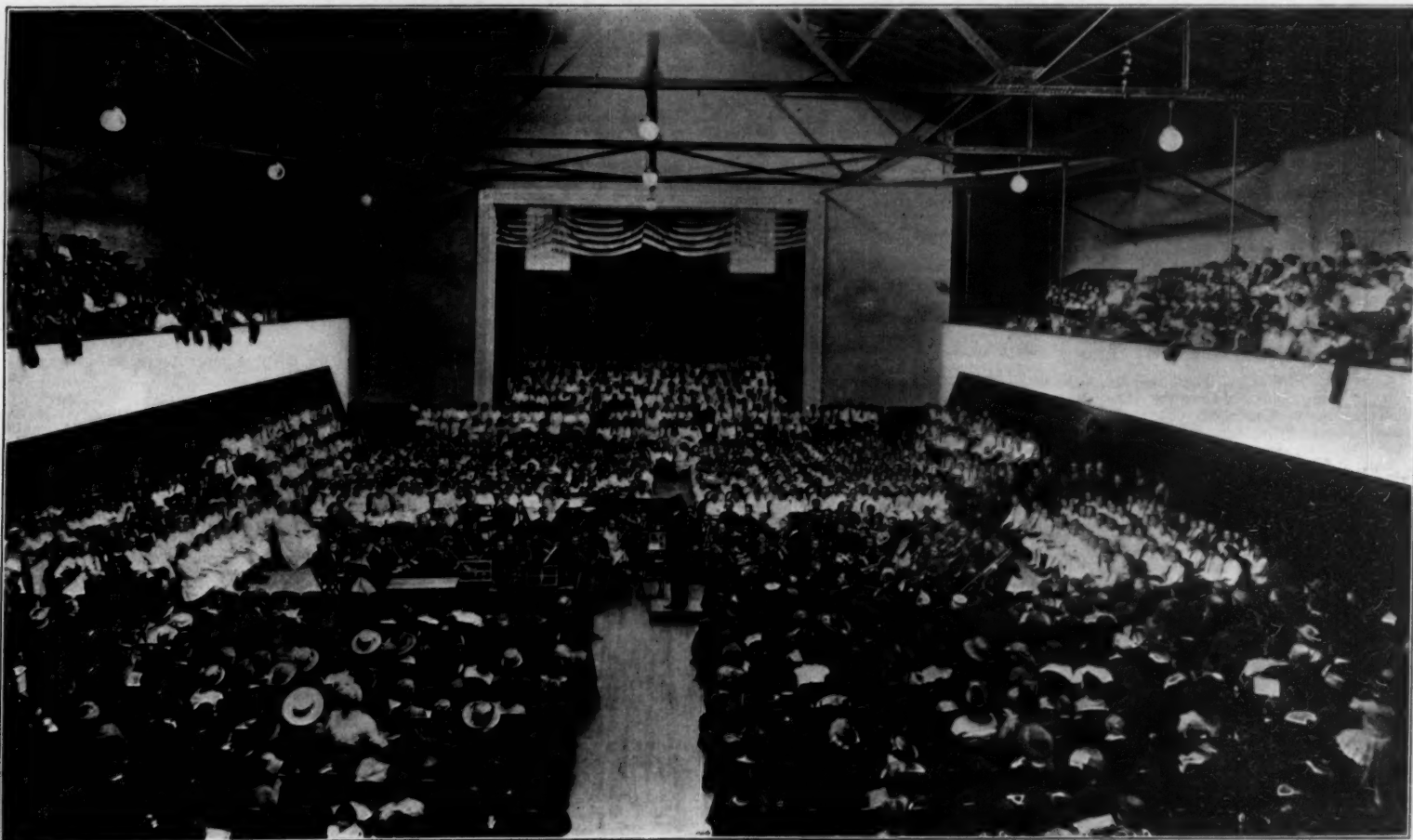
Asked if he found Americans easy to train, he said: "On and off. The majority, it would seem, will not spend their time in slaving, as they must, to become proficient. Few of them are willing to study the concertos of the classics and modernists."

Summer Course

Mr. Hartmann and his family will spend the summer at Houghton, N. Y. It is his intention to have a summer class, consisting of not more than ten pupils, for which a special rate will be made.

Autographs and Letters

As a violinist Mr. Hartmann's established reputation need not be dwelt upon at length. He has hundreds of letters of commendation from people in all the walks of life. His walls are hung with framed autographs and photographs of such men as Richard Wagner, Grieg, Mark Twain and Claude Debussy. Of greater importance, per-



THE SCHOOL CHILDREN OF GRAND RAPIDS, MICHIGAN, UNDER THE DIRECTION OF JOHN W. BEATTIE, SUPERVISOR OF MUSIC, GIVING A CONCERT ON MARCH 19 FOR THE MUSIC SUPERVISORS' NATIONAL CONFERENCE.

haps, is a decoration of Carlos the Second of Roumania, presented to the violinist in 1905. He has also in his possession the original manuscript of MacDowell's "To a Wild Rose." Hartmann and Debussy share a mutual admiration for each other. They are frequent correspondents, their letters often living over their old days in Paris. In one of these letters the Frenchman, in recalling one of their jolly supper parties, asks if Mr. Hartmann remembered "that animal of a grapefruit?"

When the writer remarked how fortunate he was in having such illustrious friends, Mr. Hartmann quickly replied: "One friend tells me that I know every one but God and his angels. But putting all joking aside, I could not live without my friends. They mean much to my happiness, as they should to every one."

KANSAS CITY, MO.

Symphony Concert With Mme. Carreño as Soloist—String Quartet Season Stops—Music Study Credits Discussed—Grainger and Stiles Enjoyed

Kansas City, Mo., March 17, 1917.

The fifth concert of the season of symphony concerts by the Kansas City Symphony Orchestra took place Tuesday afternoon, March 6, Carl Busch, conductor. The Gade C minor symphony by its stirring rhythms and noble melody made a deep impression. Cadman's Indian suite, "The Thunderbird," was given its second public performance. The suite is most interesting in its graphic portrayal of Indian Blackfoot themes. Teresa Carreña played with enthusiasm and conviction the E flat major concerto by Liszt for piano, also a group of Chopin, ending with her inimitable performance of the "Berceuse."

Julia Culp's Recital

No musical event of the season has brought forth the spontaneous expression of entire and enduring satisfaction than was occasioned by Julia Culp's appearance at the Hotel Muchlebach, Thursday evening, the last concert of that series under the management of the Fritschy Concert Direction.

This closing concert of the Ballroom Musicales brings to mind the high artistic plane of the entire series, and Mr. and Mrs. Fritschy are recipients of much congratulation on the success of the venture and for their announcement that the same musicales will be continued next season.

String Quartet Concludes Season

The Philharmonic String Quartet gave its last concert of the season at All Souls', Monday evening, playing the Mozart quartet in C and the Schubert quintet in A, with the adequate assistance of Floyd Robbins at the piano. This closed the fourth season of excellent chamber music given by this quartet.

Henneman's Lecture on Credits for Music Study

Alexander Henneman lectured on "Standardization of Music Teaching" before the music teachers Saturday morning, March 3. School credits for music study was vigorously discussed.

Grainger and Stiles Enjoyed

The seventh attraction of the Fritschy concert series occurred Tuesday afternoon, Percy Grainger, pianist, and Vernon Stiles, tenor, appearing in joint recital. Mr. Grainger made a lasting and favorable impression. His genius is of no ordinary measure. The spirit of expression has found in him an excellent voice. His playing of the Bach-Busoni organ prelude and fugue in D major was one of the great pianist's performances of the season. Mrs. John S. Worley accompanied the singer.

G. L.

Important Engagements for Anderson Artists

Marie Kaiser, with seventy engagements to her credit already this season, is booked for the Minneapolis Symphony Orchestra tour during April and May, the Evanston, Ill., festival; a Chicago recital; with the Minneapolis Apollo Club; the Lindsborg, Kans., festival, etc.

Margaret Abbott, contralto, has a long list of festivals, which include Worcester, Paterson, Springfield and Lindsborg. She is also engaged to appear with the New York Rubinstein Club, Waterbury Choral Society, the Indianapolis Symphony Orchestra, the Gloversville, N. Y., Choral Society, etc.

Elizabeth Parks' engagements this season include appearances with the Columbia University Choral Society, Boston Choral Society, Philadelphia Choral Society, at the Lindsborg festival, Pittsburgh Mozart Club, Providence Glee Club, etc.

Wilfred Glenn's bookings include the Worcester festival, with the Boston Handel and Haydn Society, Chicago Apollo Club, Evanston Choral Society, Buffalo Guido Choral Society and Twentieth Century Club, Cleveland Harmonic Society, Toledo Orpheus, etc.

Elsa Fischer String Quartet is having the best season of its career. The organization was re-engaged with the New York Rubinstein Club, Lake Placid Club, New York University, Converse College, Spartanburg, N. C., Mundell Choral Society, Scarsdale Woman's Club, etc., with a tour through the States of New York, Ohio, Indiana, Pennsylvania and Illinois, and a Pacific Coast tour booked for next season.

Blanche Goode has appeared this season with the New York Philharmonic Society and filled recital engagements at Chicago, Davenport, Rock Island, Defiance, Kokomo, Marion, Huntington, Fall River, etc.

Stetson Humphrey, who has had successful appearances with the Pittsburgh Mozart Club, Brooklyn Woman's Club, Scarsdale Woman's Club, Rochester Woman's Club and Rochester recital, is also booked for the Paterson and Newark festivals.

Margaret Harrison's engagements included appearances at the Scranton festival, with the Worcester Symphony

MME. VALDA'S TEA REMINISCENT OF HER FORMER PARIS MUSICALES

Cupid Invades Pupils' Ranks—Enjoyable Event at New York Studios

Mme. Valda recently gave a tea at her residence, 8 West Fifty-second street, New York. This was the first entertainment that she has given since her return to New York, the occasion being a special one in honor of her pupil, Antoinette Glover, whose engagement to Pedro de Cordoba has just been announced.

Antoinette Glover and her sister, Marie Glover, both of whom study with Mme. Valda, are the daughters of Mrs. W. E. Glover, of Louisville, Ky. At the outbreak of the war Mrs. Glover and her daughters were living in Paris, but were among the first to leave. Marie Glover, like all the other pupils, was quite unreconciled to leaving her teacher until she obtained a promise from Mme. Valda that as soon as the latter could arrange her affairs in the French capital she would come to New York.

For the past two years, that is, ever since Mme. Valda came to New York, the Misses Glover have continued their lessons, and when Miss Antoinette's engagement was announced she at once added, "I shall continue to study," for she has set a definite aim for herself. In this she has the sympathy of her fiancé.

While Mrs. Glover's home is in Louisville, she is in New York much of the time, having established a home



Photo by Campbell Studios.
ANTOINETTE E. GLOVER

here for her girls, so her time is divided between Louisville and New York. She is keenly interested in their studies and in furthering the happiness of her daughters in every way.

Marie Glover studied six years at the Paris Conservatoire previous to coming to Mme. Valda. She is a fine linguist, speaks French like a Parisienne, and is naturally gifted. She has had to work long and hard to eradicate certain faults acquired in learning to sing in the French style. Through her study of the Lamperti method under Mme. Valda she has overcome these faults and will, in a short time, be ready to make her debut as an exceptionally fine, pure lyric soprano. In time her voice, with proper use and stage experience, promises to become dramatic.

Her sister, Antoinette, began her vocal studies with Mme. Valda, so she has nothing to undo. Her voice is a light coloratura soprano, naturally flexible, which, when finished, will be adaptable to operatic arias of the old school, sung according to traditions which it is almost impossible to acquire at the present day, but which Mme. Valda knows.

Mrs. Glover is to be congratulated and she may well be proud of two such beautiful and accomplished daughters.

That erratic but very efficient little god, Cupid, has been very active in the ranks of Mme. Valda's pupils recently. Two of them were married this year, Ruth Lipscomb, of San Antonio, Tex., to Mr. Alley, of New York, a rising young lawyer, and Eleanor V. V. Cator, of Far Rockaway, N. Y., to Eugene V. Brewster, a director in the Motion Picture Magazine. Antoinette Glover will be mar-

ried in June, the three weddings taking place within six months.

Orchestra, Brooklyn Apollo Club, Ridgewood Orpheus Club, Jersey City recital with Dr. William C. Carl, etc.

Altogether the season has been an excellent one with splendid prospects for the coming season. Two recent acquisitions to Mr. Anderson's list include Dicie Howell, soprano, and Charles Troxell, tenor.

Mr. and Mrs. Huss Entertain in Honor of David Bispham

Mr. and Mrs. Henry Holden Huss gave a reception in honor of David Bispham at their spacious Steinway Hall Studio on Thursday afternoon, March 22. Mr. Bispham gave in his wonderful and inimitable manner Huss' setting of the "Seven Ages of Man," which he has sung now about one hundred times in the United States, and which he also sang in London.

Four of Mr. Huss' artist-pupils played. Eleonore Payer,

ried in June, the three weddings taking place within six months.

Mr. de Cordoba, her fiancé, is well known in theatrical circles. He began his professional career with E. H. Sothorn, continuing two years later with the Sothorn-Marlowe Repertoire Company. After playing several leads in independent companies, he joined the New Theater Company, originating Prince Bellidor in "Sister Beatrice," Fire in the "Blue Bird" and several other parts.

He then became leading man with William Faversham in the latter's Shakespearean repertoire and later occupied the same position with Margaret Anglin.

While playing leading roles in the moving pictures with Geraldine Farrar in California he was studying parts in the Greek dramas which Margaret Anglin was to produce at the Greek Theater in Berkeley. When the time for these performances came he was handed one of the leading parts of "Sadie Love," and found it rather amusing to jump from moving pictures to Greek drama and from Greek drama to farce. After being a member of the featured cast of the production of "The Wanderer" at the Manhattan Opera House, Mr. de Cordoba is now going under the management of David Belasco, which should prove an important step in his successful career. He wanted to be an opera singer, but as his voice was bass, not tenor, he decided to become an actor.

One of the interesting features of the afternoon was the presence of many who were at the last entertainment that Mme. Valda gave in Paris, late in June, 1914. Of course, Miss Glover and her sister, Marie Glover, were then studying, and are both studying now, but there were other pupils

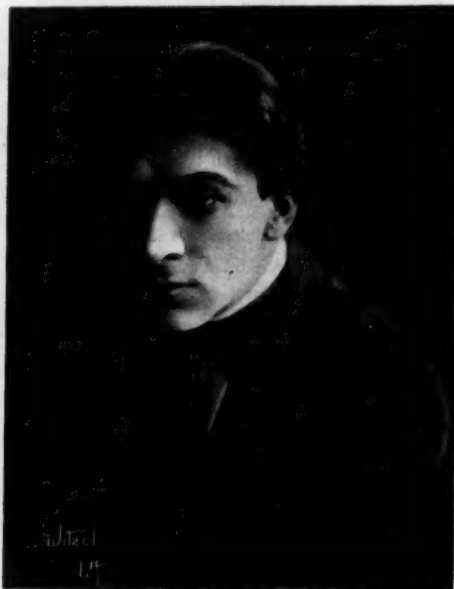


Photo by Witzel, Los Angeles.
PEDRO DE CORDOBA

also, and several of the guests. The last musicale in Paris was in honor of the late Mrs. Frank Leslie, Baroness de Bazus, when the studio was crowded with more than 150 guests, for Mme. Valda's musicales were social events of importance.

The musicales in Paris were given frequently, but since returning to America Mme. Valda has not followed this custom. She has been very busy with pupils, and has also done more or less writing. Then the circumstances of being away from her home—for Paris is her home—have helped to make the life here quite different from the accustomed routine. Not that Mme. Valda has been sad, or has made her pupils and friends sad, for her nature is a gay, bright, cheery one, always ready to help others to endure their burdens while bearing her own in silence. It is no wonder that she has such devoted friends, friends of many years, loyal and devoted.

The studio, living rooms and dining room, which are all large, were beautifully decorated with flowers, the color scheme being pink as far as possible. Elaborate refreshments were served in the dining room, which is sufficiently big to allow of the thirty or more guests to be seated.

Those present were:

Mrs. Glover, Marie Glover, Antoinette Glover, Pedro de Cordoba, Mrs. Arthur Charles, his sister, Alfredo Sides, Ruth Allen, Miss French, Mr. and Mrs. Joseph W. Stinson, Mrs. H. F. Southard, Mrs. and Miss Diedrich, Mrs. Gibson, Miss Gibson, Mrs. McKee, Katherine McKee, Mrs. Fink, Gloria Fink, Mr. and Mrs. Eugene V. Brewster, Mr. and Mrs. Alley, Mrs. Deimel, Mrs. King, Enrita Clay Dillon, Marie Anderson, Marie McDonald, George F. Hirst, Mr. Seidel.

All the young ladies present are pupils of Mme. Valda.

gave the Brahms B minor rhapsodie and Liszt's E flat concert etude; Marion Coursen contributed the D minor fantasia of Mozart; Edwin Stodola, the Rubinstein staccato etude, and Ferdinand Himmelreich, his own very brilliant transcription of Strauss' "Voce di Primavera." All of the pupils did exceedingly artistic work.

According to a general request, Mr. Huss improvised on the initials of the guest of honor, "D. B.," which theme was suggested by Mr. Stodola. Among the invited guests were:

Mrs. Thatcher M. Adams, Jr., Mr. and Mrs. Vincent Astor, Miss Bigelow, Carolyn Beebe, Mrs. Frederick Shurtleff Coolidge, Miss Guernsey, Mrs. Charles Waldo Haskins, Noel Haskins, Mr. and Mrs. Laurence Jacob, Mr. and Mrs. Hermann Irion, Hugo Kortschak, Mr. and Mrs. Paul Lichtenstein, Dr. and Mrs. Willy Meyer, Miss Meyer, Mrs. Frances McElwee MacFarland, Dr. and Mrs. Lewis Rutherford Morris, Eva Hawkes, Mr. and Mrs. Frederick Nathan, Mr. and Mrs. Charles F. Pray, the Misses Thursty, Mr. and Mrs. Samuel Untermyer, Frances Starr, Mrs. Ethelbert Nevin, Olive Nevin, Mr. and Mrs. William E. Wheelock, Diana Yorke, and many others prominent in the social and artistic world.

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